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FOR THE TEACHER-STUDENT
& LOVER OF MUSIC



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voice of the executant is due to-day, and, once having attained to it, retrogression as a class is impossible.

Program-Making.

"In the matter of program-making for pianoforte-recitals I have found a decided change in Europe, especially in Germany. In Berlin there seems to be a desire to keep up a central idea, programs quite unusual, and made up entirely of Brahms or Liszt. This is a wise course to follow as far as the musicians are concerned, but not in its relation to the general public. The old class of pianoforte-recital program, beginning with Bach and ending with Liszt, may be called the cast-iron one; but, nevertheless, it is, as far as the general public is concerned, the best, after all. To begin with Bach and Beethoven is well for the pianist, for they hold the most serious demands upon him. As he grows tired toward the end of the recital the lighter exactions of Liszt prove less trying to him. Between these two portions of his performances there may be wide variety. So far as the general public is concerned, however, I must repeat that the conventional beginning and ending of the recital program is, after all the best, even though it be the one used by Liszt and followed by people who have been imitating him for the last thirty years.

Russian Composers.

"In the building of programs there are many compositions by Russian composers which furnish an excellent element of novelty. In the field of composition Russia has to-day more gifted young writers than either Germany or France. While to Glinski belongs the title of Father of Russian music so far as opera is concerned, to Rubinstein must be accorded the honor of leading the way for the present national movement. To me Tschikowsky appeals more strongly than any Russian composer, and it is with his smaller pianoforte pieces, which it seems to me wiser for the student to make his beginnings in the Russian literature of the instrument. Rachmaninoff, Balakireff, Liadoff, and Arensky have all contributed beautiful compositions, and ones of novel interest to the pianist's repertory.

"In studying the compositions of Russian writers German ideas of interpretation must be set aside. The Bohemian and Polish music is much more closely allied to the Russian, which also shows the influence of the French composers.

"Two Germans have, on the other hand, had strong influence on the modern Russian writers, Schumann and Liszt, the former on the introspective, the latter on the technical side.

Some Rubinstein Reminiscences.

"It was my privilege to be a good deal in the society of Rubinstein at Peterhof, in the later years of his life. His ideas of the interpretation of Beethoven were unconventional, and on that account he was frequently taken to task by the German critics. To him must be accredited the movement for freeing the compositions of this great master from that convention in performance which had so dominated them.

"Many have formed the idea that Rubinstein was careless in his performances, but that is erroneous. No man could have been more careful in study. When, however, he was before the public and in the moment of inspiration, technique was forgotten, many false notes entered into his performances, but the spirit and intensity of his utterances caused his hearers to lose sight of mechanical shortcomings. As he had his imitators,—all great men have,—and they seemed to think that the playing of false notes must be part of their speed resemblance; but, lacking the inspiration of Rubinstein, they lacked also his power to carry even blunders to success.

"At Peterhof my talks with Rubinstein were on the intellectual side of music alone. It would have been a stupid thing to have asked him how he did this or that; he did not know, but he knew how it ought to be. He never played twice alike. The character was the same, the mood the same, but the means were different.

Study with the Ear.

"The only way to study is to study with the ear, which must control the fingers. Listen always to what you are playing, to the color of the tone, and the effect that you produce. The ear cannot stand too long a strain, and when it is tired you must stop. When people go on practicing while the ear is not engaged, they gain nothing. There is no apter parallel to illustrate the situation than that described by Loewe, who tells of a painter full of enthusiasm who goes to his work in the morning and paints passionately until after dark, and awakening the next day finds that the final touches of his brush, done without light, have ruined all.

"Train the ear to listen to everything you play, for tone-color may be gained in a five-finger exercise quite as well as in a melody. Work a few minutes in this way, rest, and then return to it. Use concentration of thought; listen to what you are doing always. These two points seem to me the most important in practice for every student."

A STUDY OF SUCCESSFUL MUSICIANS.

BY WILLIAM BENDOW.

"Who's Who" is the name of a publication giving short biographical sketches of the most successful Americans. The edition of 1900 contains 8002 names.

In the *Popular Science Monthly* Professor Dexter has made "A Study of Modern Success" based upon the data contained in the 1900 edition. His deductions in regard to the relative standing of musicians is timely and interesting. He classifies the professions represented into actor, artist, author, business, clergyman, college professor, congressman, editor, educator, engineer, financier, inventor, lawyer, librarian, physician, musician, sailor, scientist, soldier, and statesman.

He collated and compared the data furnished by these sketches, which are rather limited, to find the relative probability of achieving early distinction in the different callings. In that respect he finds that the musician outruns all other rivals, as thirty-four per cent. of the most famous musicians attain reputation at an early age; that is, before forty.

The next point he wished to establish was the average ages of persons of distinction in the given professions. According to his compilation, forty-five years is the average for the musician or note.

In trying to account for the comparatively earlier eminence of the musician Professor Dexter thinks it is not so hard to understand when "we recall the infant prodigies who frequently figure on our hill-heards, or consider that Nature has in most cases contributed more largely to his success than has nurture."

The present writer is inclined to think he has laid too great an emphasis on the infant prodigy, for is it not a pretty well established fact that a good proportion of such prodigies never comes to fruition? And, as to nurture, we submit that the prodigies who gained eminence later have also been prodigies of assiduity in study. In other words, nurture, while was certainly an infant prodigy, but consider the hours and days he had to practice and study while yet a mere boy, and compare it with the way other boys of his age were probably using the same time, even those who subsequently became illustrious.

As to the balance between Nature and nurture, it will be instructive to compare the musician with the artist. The average percentage for artists who have gained early fame is only fifteen, while the average age of eminent artists is forty-five, the same as for musicians. Although the infant artist does not so "frequently figure on our hill-heards," yet it is a nice question whether the percentage of famous artists who displayed precocity is not as great as in the case of the musicians. True, we do not see so much of the youthful artist, because he does not need to stand by his picture in the exhibition, while

the musician must be in personal evidence at the piano or with the violin.

Eliminate the personal element and have Kubelik, for example, play from behind the scenes. What a difference there would be in the audience and in his popularity. Two points that help to give him "early distinction!" The manager estimates very carefully the "profitable publicity" of the young artist's appearance in person.

As to educational preparation, the following results were deduced: Fifty-nine per cent. of the noted musicians are shown to have had no education above the high school; seven per cent. have had a college education; two per cent. have had a professional education, ranking the same as a divinity-school course; thirty-three per cent. were educated entirely abroad, and of this number it is probable the larger part were foreigners; and two per cent. have had a post-graduate course.

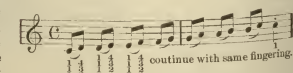
This finding is an encouraging one for the musician; for, in comparing the percentage in other professions of those who have had no education beyond high school, we find that authors have as high as fifty-five per cent.; editors, sixty per cent.; statesmen, seventy per cent.; and financiers, seventy-five per cent. Even lawyers have as much as forty per cent. in this class. So that between the lowest (seven per cent. for physicians) and the highest (ninety-five per cent. for actors, business men coming next with eighty-five per cent.) the musician stands on a par in this respect with most of the influential men of the age. There is great stimulus in this for the self-respecting musician who feels himself a responsible member of society, owing it the best he can give. And there ought to be here a great lesson for the other near-sighted practitioner who ignorantly refuses to look out beyond the limits of his own little professional ballfield.

THE USE OF THE THUMB IN PIANO-PLAYING.

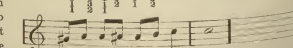
BY W. D. ARMSTRONG.

MODERN technic has made unusual demands upon the thumb, and fortunate is the individual who has that member well shaped, flexible in all its joints, and under perfect control. The method one studies for the development of the hand usually treats the thumb along with the rest of the fingers; the main goal to be reached is equal strength of touch and a certain facility in connecting the tones.

When we consider that the thumb has not only the up-and-down movements of the fingers, but a wide sweep sidewise, also acting in the capacity as a pivot for the weight of the whole hand and arm, one can readily see that special studies are necessary and good effects will result therefrom. The thumb can be used on any key, the old adage that it can be used only on white keys now being relegated to the limbo of olden fiction. The following exercises and suggestions have been introduced in order that they may be of use to all music students:



Both the legato and staccato touch may be employed, the speed at first taken quite slowly, then accelerated, until the fingers fall readily and mechanically in their places. Practice in all the major and minor scales.



This chromatic arrangement of exercise number one will be very beneficial, and should be played through several octaves.



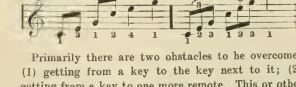
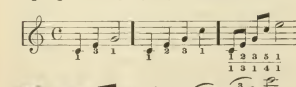
The above may be played, as fingered, in all the major and minor scales, to be followed by playing the B, G-flat, D-flat, A-flat, E-flat, and B-flat major scales, with the same fingering as that used in the C major, beginning each time on the first finger of the right hand, and the fifth finger of the left hand, using the thumb on black keys.



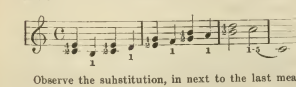
It requires very careful study to bring out the lower voice as nearly legato as possible, when the thumb only is used.



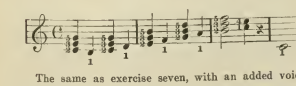
If the notes are too far apart to play the lower fingering, the first group may be omitted.



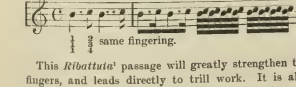
Primarily there are two obstacles to be overcome: (1) getting from a key to the key next to it; (2) getting from a key to one more remote. This or other exercise may be practiced in any form, and will be found to be invaluable.



Observe the substitution, in next to the last measure.



The same as exercise seven, with an added voice.



This *Rubinstein* passage will greatly strengthen the fingers, and leads directly to trill work. It is also advisable to practice it with different gradations of tone-force. Play it entirely through *forte*, then *piano*. Afterward try for a gradual *crescendo*, then a *diminuendo*. Last, the swell going from *pianissimo* to *fortissimo*, and *vice versa*.

In the foregoing illustrations, the treble clef has been used exclusively, and the fingering for the right hand only indicated. Space will not permit an exhaustive exposition of the subject, but attention, once drawn in this direction, reveals an almost endless variety of material, all of which can be made to contribute toward the development of the thumb.

¹ Rubinstein: Gradually accelerating the pace of a phrase of two notes, until a trill was arrived at.

PERSONAL EXPERIENCE THE GREAT TEACHER.

BY EMMA LOUISE ASHFORD.

"Divinity is behind our failures and follies also."
—Emerson.

In entering upon the profession of teaching the young musician of the present day is likely to be—so far as his general education is concerned—more fully equipped for the work than were his fellowcraftsmen of twenty-five years ago. The great number of well-equipped music-schools that have sprung up in the large cities, the important movement of summer schools for normal training, the increased facilities for hearing the best musical compositions rendered by the acknowledged artists of the world, and the immense strides that have been made in pedagogic subjects combine to produce a musical environment for the ambitious student that was not possible in this country a quarter of a century ago. In these general and favorable surroundings the student of music has cause for self-congratulation; but when it comes to the matter of personal experience, he must—like his brother of former days—make it for himself, without it he can never hope to succeed.

Emerson has wisely said: "What a man does, that he has. In himself is his might." To be the recipient of knowledge from the best instructors is an enviable lot and one most heartily to be desired; still it fails to bring about the development of intellectual power and self-reliance that comes from the effort to instruct others.

Now, in the getting of this personal experience the student of to-day has only a few advantages over his predecessors; one of these would seem to lie in the increased opportunities for obtaining instruction in classes, as by this means he is enabled to watch the methods used by an experienced teacher for furthering the development of pupils possessed of widely differing degrees of receptivity and mental caliber.

In the present writer's opinion, this is the one recommendation for the system of teaching pupils in class, so popular in conservatories, and is valuable only to the pupil who has made some material progress in his studies, and has developed his powers of observation and reflective faculties to a point where he is able to take notes of the various plans used by the instructor, and lay them up for future reference and use.

Ruskin says: "Every great man is always being helped by everybody, for his gift is to get good out of all things and persons," and the young musician who has arrived at the stage of development which enables him to take advantage of, and profit by the experience of, others may comfort himself with the assurance that he has taken at least one step on the road that leads to true wisdom.

But it must be borne in mind that, after all, this is only the initial step; "What a man does, that he has"; consequently the most careful observation and mental note-taking of the methods used by others must—at the best—be considered simply in the light of temporary crutches, to be leaned upon only until the self-development which comes of practical experience brings the happy consciousness of inherent strength, for "all our progress is an unfolding, like the vegetable bud. You have first an instinct, then an opinion, then a knowledge, as the plant has root, bud, and fruit. Trust the instinct to the end, though you can render no reason. By trusting it to the end, it shall ripen into truth, and you shall know why you believe."

But while this self-development is going on, Ruskin's "great man" will know that it is to his present advantage to accept of any friendly assistance that may come within his reach. The fact that he is no longer under the authority of a master, but free to follow his own bent, will not deter him from seeking the friendly counsel of those who have "trusted the instinct until it has ripened into truth, so that they know why they believe."

The boon companion of true greatness is the spirit of humility, which makes it possible to "get good out of all things and persons," and to listen, with respect, to opinions that may seem entirely contradictory to one's preconceived views. It may not all be good grist that comes to the mill, but the wise miller will carefully sift the chaff from the wheat, and the wise teacher will give due regard to the opinions of others, adopting and making his own any suggestions that seem to him practical and useful.

At the same time he must avoid the danger of being led away by every new fad (which is frequently only another name for a new folly). He must have the courage of his own convictions, and abide by them until he is assured that something better is offered him in their stead. Like Ulysses, he must ever be determined "to strive, to seek, and not to yield!" In his endeavor to learn from the experience of others, he will be gaining material for comparison with his own personal striving; and this process brings about—most surely—a happy confidence in his own increasing strength and power.

It has been aptly said that "at some time every man should let out all the length of all the reins; should find and make a frank and hearty expression of what force and meaning is in him," and it is doubtful if any better opportunity could be afforded for this character-growth than the profession of music-teaching. In the preparatory years of study for this work the important points have seemed to the student to be the acquirement of a correct method, an acquaintance with good music, and the ability to give it proper interpretation; but, when he assumes the rôle of instructor, he finds himself obliged to take up an entirely new branch of study,—viz.: that of human nature,—and he is likely to find the pursuit of knowledge in this direction much more complicated and perplexing than were the rules of piano-technic, voice-production, or even strict counterpoint. For in this study he not only has to learn many rules, but must also formulate them for himself; and, as human nature is as infinite in variety as the sands of the sea, he finds himself confronted with the discouraging prospect of making rules to-day that perhaps to-morrow must be laid away among the list of exceptions.

Whatever may be the results of the efforts we make with our pupils, certain it is that we are helped and strengthened by every effort we make for our own good or the good of others. And these efforts are the stones out of which our castle of experience must be builded. The building process may be slow, for it is the work of a lifetime, but the grandeur and nobility of the structure make it well worth the years of earnest endeavor. To learn how best to adapt ourselves to surrounding conditions, to profit by the wisdom of others, to develop our mental strength and power of invention so as to meet the varied requirements of our chosen profession, and to understand—at least in some degree—the many different phases of human nature is surely worth the struggle. So let the young teacher take courage and remember that:

"The world is wide
In time and tide
And—God is guide.
Then, do not hurry.
"That man is blest
Who does his best
And—leaves the rest.
Then, do not worry."

THE musical needs of the day are better-informed parents, more thorough teachers, less impatience on the part of pupils for display, and a careful study of the theory as well as the practice of music. The amount of real music made is largely disproportionate to the playing, and one of these days—not far distant, let us hope—performers will learn that nothing is so unsatisfactory to true musicians as the slovenly execution which is the inevitable result of a superficial education.—*Er.*



CONDUCTED BY GEORGE LEHMANN.

ARTISTS' TESTIMONIALS.

A CHICAGO firm is sending a neat little pamphlet to professional and amateur violinists throughout the country. This pamphlet at once engages the recipient's attention, for, aside from its various half-tone reproductions of new fiddles that are described as being exceptionally superior instruments, its pages contain facsimile reproductions of testimonial letters from a number of the best-known artists now before the public. These letters, it seems needless to say, extol the virtues of the instruments and their maker. The latter would certainly have had no reason for publishing them had they containedught but eulogy of his skill. Nor is he open to criticism for having chosen this practical method of familiarizing the general public with his name and his work. But the question which naturally arises upon a perusal of such testimonials is: Are they the frank, sincere expressions of opinion of experienced violinists, and are they to be relied upon by those who contemplate purchasing a fiddle?

The present writer is unfamiliar with the fiddles under discussion. He has neither seen nor examined an instrument by the Chicago fiddle-maker, and is consequently in no position to formulate opinions, favorable or otherwise. But what does really interest him, and should interest many others, is this question of sincerity on the part of trusted and respected artists who, in too many cases, lead the public astray through thoughtless eulogy of work that is undeserving of praise.

A case very much to the point is the advertisement of a New York dealer who gives the widest publication to a letter from a well-known artist. In this letter the violinist has no hesitancy in saying that the dealer has made such a remarkable copy of his own instrument that the new fiddle is unquestionably superior to the old one. Now, when one stops to consider that this artist is the happy possessor of one of the finest specimens of one of the greatest Italian masters, his extraordinary testimonial is well-calculated to inspire the reader with the profoundest respect for the fiddle-maker who has achieved so much. But are there not some intelligent readers of this letter who will ask: Why does this artist, in his public work, decline to play on this marvelous new instrument, preferring always the creation of the old Italian master? And, again, will not the same intelligent readers, who happen to know from personal experience that the fiddles of this particular maker are raw, unbacked efforts—will not they be justified in concluding that either the advertiser has resorted to some dishonest method to obtain such a testimonial, or the artist who gave it lacks, for some reason, the courage of his convictions, and is dishonorable enough to accept some form of compensation for his fluent falsehoods?

This question of artists' testimonials is a serious one. It is a question which concerns the general public, as will be clearly shown. It is a matter of indifference to the general public, or to the individual, what eulogies an artist may bestow on a fiddle-maker's work, so long as such praise is not utilized by the fiddle-maker as a means of introducing and disposing of his instruments, but the moment an artist's testimonial becomes an important factor in the selling of a fiddle, the general public is at once not only interested in the artist's written judgment and the fiddle-maker's representations, but it has the right to inquire closely into the former's sincerity and the latter's business probity. And this right is

a natural one, inasmuch as the majority of fiddle-purchasers are influenced in their choice of an instrument by the experienced player's verdict and the dealer's representations. The general public is absolutely ignorant of everything appertaining to a fiddle, and is necessarily compelled to rely upon the knowledge and honesty of the dealer and the professional when purchasing an instrument.

It follows, then, that the fiddle-purchasing public is more than ordinarily interested in learning whether the artist's verdict is sincere and the dealer's statement in accordance with fact.

Let us calmly consider the claims of the two fiddle-makers alluded to, and we shall have little difficulty in arriving at a just and sensible conclusion. The Chicago man publishes letters from a number of artists of international reputation who, if their letters are to be trusted, regard his genius as overshadowing that of Stradivarius. The fiddle-maker himself modestly calls the public's attention to the fact that one of his instruments, presented to an estimable young artist, is the "greatest violin in existence." Unfortunately, we have no means at the present time, of ascertaining the actual artistic worth of this particular instrument. The player who is announced as the recipient of this priceless gift continues to perform in public on an old Italian fiddle, and, strange to say, persists in his unwillingness to give music-lovers the uncommon pleasure of listening to this exceptional instrument. Why, we ask, does not this artist play even occasionally on so noble a violin? Surely he has nothing to lose if the fiddle is all that is claimed for it! Indeed, he has much to gain by a public demonstration of the worth of his judgment and the virtues of the fiddle; yet he calmly continues to ignore this fiddle, and, in public, at least, clings to his old Italian with a devotion that is unmistakable.

The case of the New York fiddle-maker is almost identical. We say almost, for there is one point of difference which must not be disregarded. It is this: Fidelity to the Chicago man's merits we know nothing from personal experience; with the New York fiddle-maker's work we are thoroughly familiar. The former we unhesitatingly decline to recognize as a skilful maker of fiddles. And, to be yet more emphatic in the matter, we wish to say that we have examined many fiddles by the New York maker, but have failed to discover in them even ordinary merit. Nor do we stand alone in our opinion, for it would be difficult, if not impossible, to discover one prominent artist who ventures publicly to play upon an instrument by this maker.

Is it not, then, remarkable that a player of excellent standing in the profession should give such a fiddle-maker a testimonial letter of which a Guillaume Sucher might well feel proud? And, having written such a letter, ostensibly for publication, is it not yet more remarkable that this player, too, clings to his Italian fiddle, and continues to scorn the modern product which he has so lavishly praised?

Of one thing we may feel reasonably certain: there are few fiddle-makers who would risk the consequences of publishing a letter which existed only in their imagination. Also, there can be no question justified in publishing any eulogistic letter which they may receive. There is always a strong probability, of course, that letters sent for advertising purposes are obtained under peculiar circumstances. But that is

neither here nor there. With an artist's testimonial in his possession, no matter how obtained, the fiddle-maker's position is impregnable.

But how about the artist who, by a thoughtless or deliberate act, makes misrepresentation possible? Is it not plain that, in such a matter, the burden of responsibility rests heavily upon him? And is it not equally clear that he is guilty of a dishonorable act when he presents a fiddle-maker with a testimonial which he knows is undeserved? If he may not, and doubtless does not, appreciate, at the time, that many ignorant persons, influenced wholly by his letter, will purchase the worthless instruments of an incompetent fiddle-maker. But his offense is easily condoned, and he deserves the contempt of all honest-minded men.

ONE of our correspondents, who seems to be quite intelligent and sincere, recently wrote us that (referring to the analytical notes on the Rode Caprices) "such writings fall on barren soil in America." That this correspondent heartily approved of serious and helpful writings was made sufficiently clear to us in various ways, but that he honestly doubted the average student's appreciation of our more serious efforts was too obvious to admit of any misconstruction.

We have been far from willing to admit that our correspondent's views, in this particular question, are either just or correct. Indeed, our opinion of the intelligence of American music-students is such that it is almost impossible for us to believe that they are interested in, and place no value upon, honest pedagogical effort. And yet we are sometimes tempted to believe that our correspondent is not entirely wrong. We are sure convinced that he goes too far in saying that "such writings fall on barren soil in America"; but we reluctantly admit that, harsh as it may seem, many facts apparently bear out his verdict.

Now, such an admission, it must be understood, is not the result of any disappointment on our part with the degree of interest manifested in this department. Quite the contrary. We are delighted to be in a position to say that the readers of the violin department are unexpectedly numerous; and that these are found in large numbers in the ranks of the singers and pianists-players is especially gratifying. But what naturally disappoints us, at times, and seems also to evidence in some degree that the correspondent alluded to is not entirely mistaken in his judgment, is the kind of interest which violinists display in the columns devoted to their advancement. By this, we mean, that, despite the many letters constantly addressed to us by students and teachers, it is the exception, not the rule, for us to receive a communication which indicates that its writer's thoughts are occupied with the vital or even more important things bearing on his art. Most letters which we receive reflect, we regret to say, either to trifling matters that hardly deserve our attention or to the least interesting and important features of violin-playing. A small, very small, minority deal with the questions which should concern all earnest students of the art; and even these indicate an unmistakable hesitation on the part of their writers to obtain the broadest possible views and the utmost information.

It is this peculiar lassitude that necessarily disappoints us. We have tried to make it perfectly clear to all our readers that their interests are ours, and that it will always be a source of pleasure to us to contribute to their musical and instrumental welfare. But despite our assurances to this effect, and the efforts that are made to invent means of being helpful to students, the response to these efforts is often only lukewarm and never wholly satisfying. Nothing more convincingly proves the justice of our criticism than the half-hearted interest which our readers display in questions of fingering and phrasing. The October issue of THE ETUDE contained a melody, unfingured and unphrased, which was intended to bring out our readers' ideas and test their musical and instrumental

knowledge. This idea was introduced in these columns many months ago, and those who have taken advantage of the opportunities it affords in acquiring knowledge of two interesting and (oftentimes) perplexing questions, have doubtless profited, to some extent, by their devotion to these subjects. But it is quite impossible for us to surmise whether an actual, general interest is being taken in the work under consideration, because comparatively few readers respond to our invitation. Many may timidly shrink from submitting their ideas to us, foolishly believing that their efforts are too crude to interest others; but the majority are probably silent because they are indifferent to any plan which calls for special mental exertion. We say probably, because we have no means of ascertaining the attitude of the many students who, one would naturally suppose, are eager to advance themselves in their art, but who, when opportunities are offered them for doing so, seem strangely apathetic and unamiable. At least, we are forced to take this view of the matter, though we do so with great reluctance.

But, unlike our less optimistic correspondent, we cannot feel that our readers are unappreciative of all earnest efforts made in their behalf. We hope, with excellent reason, that the day is not far distant when they will realize that the study of the violin requires something more than a few hours' daily drudgery—that violin-playing is an art which requires intellectuality and breadth of vision.

In the meantime we shall continue to offer our readers such material as we feel is beneficial for the hours of earnest study as well as for relaxed mood. The "Melody" which appeared last month will be republished in its complete form in the December issue of THE ETUDE. This will enable many of our readers who have not yet responded to our invitation to study this little melody and submit to us the results of their efforts. All communications, however, should reach the office of THE ETUDE not later than December 1st.

ANOTHER PYROTECHNIST!

It may be remembered that, before Jan Kubelick's visit to the United States, we predicted that many American students, fascinated by the young Bohemian's virtuosity, would desperately endeavor to study with Kubelick's teacher, Mr. Sevcik. It was easy enough to foresee that, among the hundreds of ambitious young players who would eagerly attend Kubelick's concerts, there would be many to whom the higher art of violin-playing makes no appeal, many to whom a prodigious technique represents the end and aim of instrumental art, many whom the enthusiasm of the hour would render incapable of calm judgment. And it has come to pass, as was predicted, that American students who had planned their work on entirely different lines have lived to Mr. Sevcik, and are now devoting their lives to the acquisition of technique. They confidently believe, or did believe some time ago: firstly, that study with Kubelick's teacher must necessarily yield for them the same degree of technical facility achieved by the young Bohemian; secondly, that nothing is so much worth striving for as this startling command of the fingerboard. They will study with Sevcik several years, and return to the United States a bitter disappointment to their relatives and friends. Our critics will pity them, but they will also consider it difficult to tell these misguided young people some plain, unvarnished truths. Their attempt to follow in the footsteps of Jan Kubelick will prove a dismal failure, and they will denounce our critics, our public, and the land of their birth.

We are shortly to make the acquaintance of another Sevcik disciple. When Kocian makes his first appearance in New York we shall probably witness scenes similar to those that marked Jan Kubelick's first performance in the United States. And, if what we are told regarding this young man's abilities proves true, his playing, like Kubelick's, will excite our compassion rather than arouse our admiration.

We certainly advise our readers to listen to Kocian;

but, for their own sakes, we entreat them not to confound his digital skill with what is truly art. Dexterity of the fingers, even in a degree that may be pronounced phenomenal, no more approaches true art than do the prestidigitator's amazing feats. Alas, too often it hurls the way to high artistic achievement. The passion for it converts the gifted young musician into a monomaniac. It leaves him no time, no thought, no mental strength for the noblest things in music. It is an overwhelming passion which deprives the victim of sane enjoyment and wholesome musical views.

THE RODE STUDIES. THE SIXTEENTH CAPRICE.

eighths, which is approximately correct, or at least a very logical tempo. A characteristic feature of this study, as far as bowing is concerned, is its limitations as to length of stroke. It will be observed that what is chiefly required is a full-length stroke; but, when a lesser amount of bow is either necessary or desirable, the musical design is such that the player finds himself invariably at the point of the bow. The opening measures present a continuation of full-length strokes and sharp, detached bowing at the point. The latter, occurring in the second and a number of similar measures, must be very clear-cut and crisp, and the wrist must not be aided by the forearm. In the 6th measure, which begins with the up-bow, the player is carried to the heel of the bow, which, in the brief pause of a thirty-second, should be lifted from the string.

This is a point in bowing which seems to perplex many pupils. The general impression seems to be that, since the bow remains on the string when playing detached notes at the point (like in the 8th measure), it necessarily follows that it should not have the string in any similar work. But the advisability of lifting the bow when playing such a figure at the heel will surely be obvious to the player if he will make the experiment of clinging to the string. He will find that his bowing lacks freedom, and that his tone is comparatively cramped.

In the 8th measure, and all others resembling it, there is always a strong tendency to accent the highest note rather than gradually to increase and diminish the volume of tone throughout the measure. Indeed, the design of the 8th and 10th measures is such that it will be found difficult to avoid such an accent; but the pupil should persist in his endeavor to carry out Rode's intention, and his efforts will surely result in a better general command of the bow.

The trills in the 15th and 16th measures are often anticipated. That is, the player's appreciation of their awkwardness makes him particularly anxious to be well rid of them; with the inevitable result that he not only sacrifices rhythmic accuracy, but also mars the beauty of the grace-note and the trill.

The beautiful episode in B-flat major offers the player a fine opportunity to display his knowledge of style. The possibilities in connection with shading, and musical meaning should receive the closest study. The grace-note at the beginning of the 38th measure should be nicely calculated. It is not a so-called long grace-note, neither should it receive the conventional treatment. Its exact duration is difficult to determine, and certainly impossible to make perfectly clear to the reader with only the aid of words. Perhaps the nearest approach to accuracy would be to say that its time-value is a happy medium between the conventional and the long grace-note.

The chains of trills, beginning in the 41st measure, present a musical problem whose solution must be left to the individual player. The last trill in the descending chain obviously requires no grace-notes; but it is anything but clear to the player whether, in the ascending chain, the same rule should be followed. Neither Rode nor his illustrious editor, Vieuxtemps, took the trouble to make this point clear. Such questions are both possible and admissible. They violate no musical principles, but, on the contrary, carry out

the rule governing the termination of trills. Yet their omission would seem to many players both logical and desirable. This is undoubtedly one of those questions which must be left to individual taste and judgment, since there exists neither a technical nor musical law to restrict the choice of the player. Such a question is easily decided, for instance, in the group of trills extending from the 54th measure throughout the 55th. Here one's musical instinct unerringly decides in favor of an omission of the grace-notes on the terminal trill. And also in the 56th and 57th measures, which are quite clean-cut grace-notes not in the 58th measure.

The employment of the staccato dot in the 80th and 84th measures is misleading. The composer should have employed the dash, instead of the dot, as in the following illustration:



THE SEVENTEENTH CAPRICE.

Though very trying to the wrist, on which it makes uncommon demands, this Caprice is of the greatest value to the student. It should not be attempted in the furious tempo evidently desired by its author—at least, not until the player has had much experience with it in a moderate tempo. In fact, it should be studied chiefly in a slow tempo, even though the player is capable of performing it in the tempo desired by the composer. The requisite strength and flexibility of the wrist can only be acquired with a slow and patient toil.

Musically, sharp accentuations are the characteristic features of this Caprice. They materially increase its difficulties, especially when they occur on the up-bow; but the pupil should not rest content until he is capable of giving every accented note the utmost prominence.

This Caprice is one of the number that require the teacher's personal guidance. It is so intimately associated with the technique of the bow that little can be said or written of it that would prove greatly helpful to the pupil. A few observations, however, may assist most of my readers.

The trill in the 68th measure, and those that occur in the five measures beginning with the 76th should have terminal grace-notes. There is, it is true, no absolute agreement among artists on this point; but, leaving aside the question of individual taste and judgment, there is, musically, so much in favor of playing these grace-notes that it is safest not to omit them. The same applies to subsequent trills.

The piano at the beginning of the 81st measure must not influence what precedes it. Its introduction, like that of every piano following suddenly upon a strong, vigorous tone, is naturally difficult; but the musical effect desired is a sudden piano, not one following a diminution of tone in the preceding measure.

(To be continued.)

MUSIC, like literature, has its secondary, even its low, forms, to be found in many a melodrama, vaudeville, or worse. The same situation or the same song—may, the same action—may inspire the most exquisite or the most trivial music. Strangely unlike are the "Postillon" songs of Schubert and Leocek. The great art is associated with our noblest emotions, and also—with our most mediocre pleasures; songs are written for the church, for the conservatory, for the field of battle—but also for the circus and the café-chantants; to the strains of music man dreams and weeps, he thinks and prays; but no less to musical rhythms do animals dance and horses—even wooden horses—revolve. No art is more accessible, more at the beck and call of the vulgar. What she does for man, he turns to her destruction, rendering her evil for good; she elevates him, but he degrades her, and the crimes of the multitude, like their great deeds, accomplish themselves to the strains of a song.—Bellaigue.

passes the fingers for the difficult crossings in double note thirds, fourths, diminished fifths, and sixths. It must also be borne in mind that what we term universal fingering, that is, the same fingering for scales or other figures, in all keys, often brings the fingers into awkward relations and rotations, for which this special practice of scales with the third, fourth, and fifth fingers only, very surely prepares the hand. As these peculiar modern processes must be within the control of the player of high-class music, especially of the romantic school, this class of practice is a real necessity for the advanced student.

Preparatory work, including thumb- and hand-crossings, the study of convenient finger rotations (usually called the fingering of the scales), all of which may be studied upon a plain table-top, should be given close attention before the scales are taken to the keyboard of the pianoforte.

Table-practice is an excellent means of gaining the quick thumb-action so essential in scale playing. With the hands in good condition, the thumb-action well fixed in the finger-habit, upon the plain table-surface, and with a clear theoretical understanding of the major and minor scales; the normal fingering mastered mentally and the normal rotation (1, 2, 3, 4, 5) of fingers a fixed habit of the hand, with a mastery over various forms of accented groups, the scale practice is a source of constant delight to the student, once they are brought into daily keyboard practice. An endless variety of rhythmic forms is available, the hands (right and left) playing different classes of touch; contrasting rhythms, contrary motion, scales in one hand, arpeggios, etc., in the other, etc., etc., through a long line of varieties of touch, rhythm, force, etc., all afford an endless source of pleasure and profit for the student.

Scales and arpeggios are peculiarly pianistic in character, and no one may expect to be called a player who cannot "run his scales" with every shade and character of tone-quality and with speed in all forms of rhythmic accent.

Questions.

1. Name the two forms of Scales in modern music.
2. How many classes of Diatonic Scale are there?
3. Is there more than one form of Chromatic Scale?
4. Is there more than one form of Major Scale?
5. How many forms of Minor Scale are there? Name the different forms, and explain their differences.
6. Write several Major Scales.
7. Write several Minor Scales of each variety, Harmonic and Melodic.
8. Explain the ancient Minor Mode.
9. Write the Chromatic or Semitonic Scale.
10. What is a Tetrachord?
11. Explain the Relationship of Scales through the tetrachord. Name the Circle of Scales.
12. Explain parallel Major and Minor Scales; also relative Major and Minor Scales. Explain the Signatures in both cases.
13. For instance, what is the Signature for the Major Scale of E-flat? For the relative Minor of E-flat Major? For the parallel Minor of E-flat Major, etc.?
14. How many scales have we with Signatures in Flats? How many in Sharps? How many with neither sharps nor flats?
15. Name the Keys and their Signatures. Name the rotation of flats and of sharps in key signatures. Thrus: What is the first sharp used in key signatures? What is the second, etc., etc.?
16. What are Enharmonic Scales? Explain them.
17. Give the normal Fingering for each scale, major and minor.
18. Explain the various fingerings of the chromatic scale.
19. Demonstrate to the Club the quick action of the thumb in scale-playing.
20. Demonstrate practically on the pianoforte the variety of uses of scales in the works of Kuhlau, Clementi, Haydn, Mozart, Hummel, and Beethoven in his earlier works.

Thoughts, Suggestions and Advice PRACTICAL POINTS by PRACTICAL TEACHERS

A TEACHER'S BELIEFS AND FADS.

W. F. GATES.

MUSIC-TEACHERS are generally bright people. As such, their minds are awake and active and ready to grasp new theories as well as old facts. Sometimes these new theories so absorb their interest and they come to so believe in them that they take on the feeling of missionaries toward the rest of the world and especially toward their pupils, and feel that it is their duty to impress these peculiar beliefs on them. And I do not speak of musical theories, though there is some excuse for a teacher dealing in new musical theories, if he can find them. It is his business; and he may find something that is practical. It is in matters of belief in things not musical that a teacher must take care. When it comes to religious beliefs, to political theories, to sociological tenets; in these, if he wishes to keep the good-will and patronage of his pupils, he must guard himself in his expressions and in his proselytizing. Such matters should not be allowed to enter the classroom.

Persons have a right to their own forms of belief in these things, and the teacher should respect this right, and refrain from expressing himself strongly or at all on these matters in the lesson-hour. It is none of his business what the pupil or the pupil's parents think as to politics or religion. Catholic, Protestant, Jew, Spiritualist, Theosophist, Skeptic—let him be what he may, it is his business and his only; and it is none of his to try and impress his beliefs on others. What seems the plainest truth to him may be the wildest imagining, the most hair-brained theories to his pupil. And the best way to disgust that necessary person is to advance and urge these theories or beliefs or facts, if you will, in the lesson-time.

Who can blame the young man who leaves the teacher who tells him the spirits are hovering over the piano and will direct his fingers if he will only resign their manipulation to the ethereal beings? Why should he stay with a teacher who tells him that he can play the difficult octave passage if he will put his mind in the right attitude toward it and omit the practicing of it? And these are not cases manufactured to suit the text.

The ambitious teacher should beware of mental fads. But if they are an absolute necessity, let him keep them to himself, for the most of the world will not agree with him, no matter what he thinks. And he is only a musical missionary, not a religious or a political one, nor yet an advance agent for the spiritual host.

CONSTANT READINESS.

J. FRANCIS COOKE.

Is there is one thing that a business house prides itself upon, it is its ability to meet contingencies of any kind at any time. If there is one thing that musicians generally neglect, it is this constant readiness. The world at large expects punctuality and at least a semblance of regularity. The musician, under the delusion that it is inartistic to be business-like, is not only remiss, but actually goes out of his way to become "bohemian."

I remember one case in particular in which the musician was a singer who invariably reported for duty late. As this necessitated an entire change of the evening's program each time, the manager soon came to the conclusion that it was wiser to secure an artist who could be depended upon than one who was liable to disappoint an audience.

It is not only in the matter of punctuality that the musician is negligent. A little indifference in the

matter of technical practice has frequently been the means of making many a clever artist lose an engagement. Again, in the matter of accounts teachers are liable to many small, but accumulating, losses by failing to send statements at just the exact moment when due. The teacher should also take pride in having his books in such condition that he can render an account of a pupil's business standing at any time during the term. It matters nothing whether this work is obnoxious to him or not, he owes it to himself so to conduct his business that men and women in other vocations will not be able to make sinister allusions to the business capacity of musicians. Constant readiness is to business what constant civility is to manners. If the teacher desires to have the genuine confidence of his pupils or their parents, he cannot afford to neglect things that are of great importance in the lives of his patrons.

REPOSE.

PERLIE V. JERVIS.

In the experience of the present writer, it is difficult to make the average pupil appreciate the necessity of having a period of complete muscular and mental repose precede and follow every action of the muscle or mind. Ask a pupil to play a passage over ten times in practice, and almost invariably the repetitions will follow each other so closely that there is hardly time to take breath between. There is no time to concentrate the mind, and without concentration and intensity of mental effort practice does not amount to much.

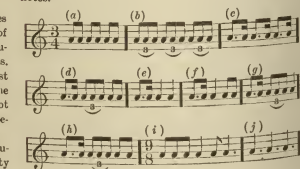
In practicing a passage a number of times always follow each repetition by a few seconds of complete muscular and mental deactivation; then one can practice for hours without fatigue.

TO SIMPLIFY SUBDIVISIONS OF TIME.

WILLIAM BENDOW.

USUALLY the hardest measures for the younger pupils to play are those in which irregular subdivisions of time occur. Most children can play in 1/4, 1/2, 3/4, 1, 2, 3, 4, 5, 6, 8, 10, 12, 16, 20, 24, 30, 36, 40, 48, 60, 72, 80, 96, 108, 120, 144, 160, 180, 200, 216, 240, 270, 288, 300, 320, 360, 400, 432, 480, 512, 540, 576, 600, 640, 672, 720, 768, 800, 864, 960, 1024, 1080, 1152, 1200, 1296, 1344, 1440, 1536, 1600, 1680, 1728, 1800, 1872, 1920, 2016, 2048, 2112, 2160, 2240, 2304, 2376, 2400, 2448, 2500, 2560, 2640, 2700, 2736, 2800, 2880, 2916, 2976, 3000, 3072, 3120, 3168, 3200, 3264, 3312, 3360, 3408, 3456, 3520, 3584, 3600, 3672, 3720, 3744, 3792, 3840, 3888, 3936, 3984, 4000, 4032, 4080, 4128, 4176, 4224, 4272, 4320, 4368, 4416, 4464, 4512, 4560, 4608, 4656, 4704, 4752, 4800, 4848, 4896, 4944, 4992, 5040, 5088, 5136, 5184, 5232, 5280, 5328, 5376, 5424, 5472, 5520, 5568, 5616, 5664, 5712, 5760, 5808, 5856, 5904, 5952, 6000, 6048, 6096, 6144, 6192, 6240, 6288, 6336, 6384, 6432, 6480, 6528, 6576, 6624, 6672, 6720, 6768, 6816, 6864, 6912, 6960, 7008, 7056, 7104, 7152, 7200, 7248, 7296, 7344, 7392, 7440, 7488, 7536, 7584, 7632, 7680, 7728, 7776, 7824, 7872, 7920, 7968, 8016, 8064, 8112, 8160, 8208, 8256, 8304, 8352, 8400, 8448, 8496, 8544, 8592, 8640, 8688, 8736, 8784, 8832, 8880, 8928, 8976, 9024, 9072, 9120, 9168, 9216, 9264, 9312, 9360, 9408, 9456, 9504, 9552, 9600, 9648, 9696, 9744, 9792, 9840, 9888, 9936, 9984, 10000.

This plan is especially helpful in such time signatures as 3/4. For example, take "Au Matin," by Godard. In its characteristic time-figure (6) it is absolutely necessary that the pupil feel the underlying meter (1). If there is any wavering apparent it will ease things if the pupil play the left-hand part only on the three strong metric pulses of the measure, leaving out, for the moment, the infilling eighth notes.



If you look around you and in your own heart, you will see how many minutes produce no results, either in forming your character, in influencing others, or in changing one iota of the face of nature, the state of society, or the history of the world.—Eastman.

THE COLLECTION OF TUITION FEES.

BY J. FRANCIS COOKE.

ONE of the principal nuisances of many teachers lies in the collection of fees for services rendered. When one purchases any article of intrinsic value, the article, if unpaid for, remains as a constant reminder of the indebtedness to the merchant from whom it was purchased. In the case of professional services and especially in relation to services rendered by workers in the field of art, after the service has been rendered there is nothing of a purely material nature remaining to remind the debtor of his indebtedness. The artist works so easily that his work seems like a pastime to the uninitiated. If his work seems labored he is denounced as unprofitable. "Why then," asks the layman, "should we remunerate a man for so little labor?" The years of preparation with expensive teachers is not allowed to enter into the consideration of the matter, and the layman oftentimes pays his butcher, grocer, and builder, but passes his teacher's bill with a tottering promise to pay when some mythical ship comes in.

The professional man sells his "brains" and his time. If he were a business man selling anything from lumber to jewelry he would certainly consult Bradstreet's or Dunn's mercantile agencies before permitting a new patron to receive a large invoice of goods. Bradstreet's and Dunn's or any other method of securing reliable information regarding a new patron's financial standing are usually unknown to most musicians, and yet the musician's stock in trade cannot be proportionately less valuable to him than the goods of the merchant. In many cases he does not even insure his payments by soliciting and confirming references. It is far more agreeable to request a reference at the beginning than to be obliged to harass a patron for a remittance at the end. Every well-meaning person is honored by a request for a reference, and is generally proud to refer to some favored friend. The patron's opinion of the teacher will furthermore immediately advance when it becomes known that the teacher's practice is exclusive. Business men are inclined to avoid those who hesitate to give references or who are pretentiously offended at the request, upon the ground that their business standing should not be questioned, even by utter strangers.

These precautions are simply ordinary provisions of commercial justice and lie at the base of all financial intercourse. The laws in many states have been so moderated by sentimental legislators that it is far easier for a man to steal openly, by securing credit, than it is for him to steal secretly. It is hardly practicable to attempt to collect small bills by legal processes unless the responsibility of the debtor is known. In many cases the only satisfaction that one can secure even from a successful lawsuit is the knowledge that the defendant has been damaged socially and weakened financially. When the cost of satisfaction will be found to be rather costly. The musician, when permitting a student, whose responsibility is uncertain, to run a large bill should remember that the law in most states allows a very insufficient remedy in the event of non-payment.

These conditions have driven the majority of the musicians (with practices sufficiently great to warrant independence) to adopt a business regulation de manding all payments strictly in advance. This is really the only genuine protection that musicians have against fraud. It only needs co-operation upon the part of teachers with smaller practices to make the rule national. The great trouble I found when beginning to teach was that it was difficult to convince people unfamiliar with the customs of musicians that the system of paying in advance was employed exclusively by all of the better class teachers. It has often occurred to me that if the leading musical and educational journals would print with each edition a paragraph similar to the following over the editor's signature there are thousands of young teachers

throughout the length and breadth of our country who would be extremely grateful for some such authoritative statement to have to exhibit to skeptical strangers:

The Editor of—desires to affirm that practically all of the better-class teachers in the United States receive their payments for services to be rendered invariably in advance. No student should patronize a teacher until he is satisfied that the teacher is sufficiently honest and competent to fulfill all business and professional obligations.

THE EDITOR.

The teacher who intends to use such a form should be able to present applicants with abundant proof of both ability and business rectitude. Such a system might tend to correct one of the crying abuses of the profession of music-teaching in America. If the form could be printed in big type so that the clipping could be framed, both teacher and periodical would mutually benefit thereby. Strength could be added to such a statement by the indorsement of prominent musicians. I am sure that any musician who has felt the inconvenience and uncertainty of the credit system in his youth would be glad to lend his name toward instituting this reform.

MAKING PROGRESS.

BY N. IRVING HYATT.

It is not given to any teacher to know fully the influence he has over his pupil; usually it is not even appreciated by the pupil. This influence does show vitally, however, in the progress of the pupil, and is, in a sense, the measure of the teacher's ability. Long years of study with a celebrated master is of itself a poor preparation for the career of teacher; some of our most successful teachers are, for the most part, self-educated, successful because they develop the necessary requisite in a good teacher, viz.: self-criticism; and self-criticism means advancement. No one who does not know himself can inspire in a pupil the confidence that induces him to work. He must first of all be taught ambition. So it is that the first elements of the pupil's progress comes from the teacher. His character, his self-poise, his sympathy, are the first unconscious, but all-powerful influences that the pupil feels. Without these, further progress is uphill work for both teacher and pupil, and the end must be disappointing.

With self-criticism comes advancement, by which is meant that the teacher is now fully satisfied with his work, and is unwilling harshly to blame the pupil for lack of progress; by which is also meant that he will be constantly finding new ways in which to help his pupils. The old beaten paths taught him by his teacher he will find extremely unsatisfactory, for what was good for him may be good for none of his pupils.

In piano-teaching there is no limit, in the technical line particularly, to ways and means for developing the playing apparatus. The teacher who does not every day learn something in this line is not fit to be intrusted with the care of a young person's musical development. And this, it seems to me, is the weakest spot in our pedagogic development. Teachers are not to diagnose each case as a doctor does a disease. If it were not so there would be fewer stiff joints and weak muscles in finger, arm, and wrist. There would be less use for a course of studies as a principal means of technical development, and more use for technical exercises to fit the needs of each individual pupil. If it were not so there would be greater care in the selection of music for developing the matter, viz.: the best, of course, should always be artistic nature. The best, of course, should be from the standpoint of the pupil's needs, not such pieces as we might prefer to listen to. We may have a preference for the music of a hundred years ago; our pupils may be bored with it. It would be absurd to give a pupil

compositions in chronological order from Bach and Handel to the present day; the reverse of this order might be preferable, for it requires a higher intelligence to appreciate abstract than emotional music.

It is natural that music of our own time and our own nation should appeal strongest to our young minds, for they are nearest to us in atmosphere and feeling. Our American publishers are continually issuing short pieces of easy and medium grades of difficulty, full of the life and feeling of our own time. They are the nucleus of our further creative development, and should be more and more used by our teachers. Many of them are highly musical and admirably adapted to the purposes for which they were written. The teacher who does not become acquainted with these works as they issue from the press is not doing his full duty to his pupils, neither is he using every possible means for his own advancement. The spirit that develops the recital is not the influence to help a young pupil, and the compositions of our great masters, however much superior they may be to contemporary compositions for piano, cannot be made to do duty for all grades of mental and physical advancement.

A teacher should strive to develop in his pupil a love for both technique and interpretation, as two separate and distinct branches of pianistic knowledge. By that means his interest in the growth of each muscle of the finger, hand, and arm will be stimulated, and his interest in the poetical beauties of the pieces he studies will be hampered as little as possible by technical difficulties. It is taken for granted that the pieces will contain no great technical difficulties. As a result, there gradually grows in the pupil a necessity for further advancement; and from being a pupil he becomes through self-investigation his own teacher, thereby fitting him to become the teacher of others.—Read at Meeting of the New York Teachers' Association.

HOW SCHUBERT COMPOSED.

FROM a biography of Schubert, by Richard Heuberger, we learn something of Schubert's methods of composition. Even as early as his sixteenth year he had formed a regular system of work, which he carefully criticized and improved. After the first sketches, which he generally finished in all essentials, he was accustomed to lay a composition aside, later to take it up for careful polishing. Often even this did not satisfy him, and he wrote the same piece three and four times. Two of his most celebrated songs "Der Erlkönig" and "Die Forelle" exist in four forms, each different and yet perfect in itself.

Schubert wrote the melody and the harmonic and thematic parts of the accompaniment of the most important sections in a few minutes, and then went on the working out, so that the whole was begun and ended with one effort. From his sketches it can be seen that in the moment of conceiving and writing a piece—the two were synchronous with him—he considered the various versions, compared, decided, and held finally to the best. Schubert did not leave a sketch-book like Beethoven. His plan of work was much different. Among the many autograph copies of his pieces one may seek almost in vain for a doubtful note or a slip of the pen.

His rapidity of composition was astonishing. For instance, on October 15, 1815, he wrote eight songs, each of them gems. Four days later he wrote seven equally faultless, without a trace of haste or superficiality. For a long time it was said that, pressed by his genius, Schubert took song texts wherever offered to him. This statement is not justified. Schubert selected his texts with the finest discrimination, and not only rejected certain texts, but altered lines and rhymes, and always for the better. He laid thirty-five poets under contribution, and the texts which he selected show that he possessed a clear understanding of the value of literary product. Goethe furnished the inspiration for seventy-two songs; Schiller, forty-six; Wilhelm Müller, forty-four; Heine, only nine.

Children's Page

Conducted by THOMAS TAPPER.



THE EDITOR OF THE CHILDREN'S PAGE suggests that the teachers have their pupils write a little story on the picture given above.

programs to this page, to be printed in a subsequent issue.

In making up the program it would prove of interest if the titles of all pieces played be given; also the nature, number, and source of photographs and pictures which may be brought in by the different club-members.

A SHORT THEORY LESSON.

If we think a moment about the chord C-E-G we discover that it occurs not only in the key of C, but in the key of F as well; it occurs, too, in the key of G. And it occurs in other keys, major and minor.

While it is interesting and valuable to be able to analyze chords as to the kinds of thirds and fifths they contain, it is also useful to know their key-sources. That is, every isolated chord may have many key-parents. Taking them as isolated chords, we must confess that they are indefinite. And while we do not often so take them, it is useful to know in what keys a chord occurs.

Therefore, as a lesson, let it be required to find in what keys, major and minor, each of these triads is found. Anyone who desires may send in the lesson, and we will print a list of all that are well worked out. The triads are:

- | | |
|-----------------------|---------------------|
| 1. C-E-G. | 6. D-F-A. |
| 2. A-C-E. | 7. E-G-B. |
| 3. B-D-F. | 8. B-flat-D-F. |
| 4. F-sharp-A-C-sharp. | 9. A-flat-C-E-flat. |
| 5. F-sharp-A-C. | 10. F-A-C. |

As a preparation for the next lesson: In how many keys do we find the chord G-B-D-F? What kind of a chord is it?

REPORTS
The Beethoven sketch in "First Studies in Music Biography" includes some reference to contemporaneous history. It is of prime importance that the past be brought before the pupil of history in this manner. Events are not then solitary. Instead of progressing along a narrow line of unfolding activity, the broad field lies before the mind and events weave into a tapestry rather than follow one another as the links of a chain. Therefore I would suggest that in all study of music biography the teacher had at hand a serviceable school-history of the United States. One of the best is that by John Bach MacMaster.

Make a list of the principal events of our country's history during the period of Beethoven's life. If we add to this a list of important names, of places that came to some significant development, of men of letters, of inventions, of settlements and the like, there becomes firmly welded in the memory a foreground and background of history that permits the figure (this time, Beethoven) to stand forth clearly and convincingly.

The teacher, or club-member, will consequently divide the text as before, keeping in mind the number of meetings to be devoted to Beethoven. The text questions will follow the parallel division of the text. The tabular view should be copied on the blackboard and elaborated by the pupils from memory.

11.

To those who care (for the common good) either to prepare and carry out or even to suggest a Beethoven program, like that on Page 370, second column of the October ETUDE (CHILDREN'S PAGE, Mozart biography) we extend the invitation to contribute their

Mr. Thomas Tapper:

My pupils organized a club of fifteen members in June. We chose the name "Mozart Music Club." The officers are: Georgia Sisson, Pres.; Hermes Clark, Vice-Pres.; Margery Penn, Sec. and Treas.; Lucille Pittner, Assistant Sec. We at once began the study of Mozart, and voted to join THE ETUDE CHILDREN'S CLUB.—Helle Banks.

Editor CHILDREN'S PAGE:

In March, 1902, I organized a children's club, which was named: "The Mozart Club." They have recently voted to join THE ETUDE CHILDREN'S CLUB. The present officers are: Mattie Dickson, Pres.; Ethel Hodgson, Vice-Pres.; Jessie Epler, Sec.; Executive Committee, Minnie Bunting, Ferdinand Schok, and Edna Weaver. These officers serve three months. There are eight members enrolled.—Mrs. K. S. Stahl.

Mr. Thomas Tapper:

We have organized a musical club called THE ALLEGRO. We met for the first time Saturday September 20th, and are to meet every Saturday morning at nine o'clock.

At our first meeting we elected our officers: Pres. Miss Dwight; Vice-Pres. Miss Lee; Treas. Edwina Barnes; Sec. Sec. Isabelle Taylor; Roll-Caller, Harriet Clark; Cor. Sec. Hilda Mason. The other members are Beatrice Martin, Marion Thomas, Dixie Hatch, Florence O'Sullivan, Charlie McGee, Charlotte Sinclair, Hazel Johnson, Bernice Gay, Alice Taylor, and Caroline Meigs. We have planned for a musical program, games, and study about composers. For our lesson this week we have taken Haydn's life, each member having a question to answer.—Hilda Mason, Cor. Sec.

Mr. Tapper:

Our club, which was organized May 31st, is progressing nicely. The children have completed the lives of Mozart, Haydn, and Bach. The name of our club is the Children's Carol Club. Besides the study of music biography, I also give them instruction in singing, which pleases them very much; I also make them write music as I dictate, then have them play it. This makes them familiar with the notes, and helps their sight-reading.—M. H. F. Kinsey.

Editor CHILDREN'S PAGE:

My junior pupils have formed a club, which meets every Saturday afternoon at three o'clock. I have had a class at this hour for some years, but, thinking a club more interesting, have formed one this year. There are fourteen members, the oldest thirteen years, the youngest eight. The officers are: Pres. Stella Moore; Vice-Pres. Maude Ralph; Sec. Nora Dixon; Assistant Sec. Elsie Pirie. We have a short program, a story of a composer, and usually a game to finish. The club is known as the Perseverance Club.—Nelle M. Hamm.

Mr. Thomas Tapper:

The pupils of A. B. Freeman organized a club on September 3d of a membership of twenty. We had no difficulty in selecting a name, for, being great lovers of Mozart, we named our's the "Mozart Club." We meet the last Thursday in each month.

Our officers are: Mayme Edwards, Pres.; Essie Edwards, Vice-Pres.; Bessie Edwards, Sec.; Anne Denmark, Treas.; Mrs. William, critic; Mrs. Freeman, director. The entire class is divided into two divisions, each preparing a program for alternate meetings. We shall study "First Lessons in Music Biography." We propose to have games at the meetings in addition to the program and studies.

We take great interest in our new club, and feel that it will not only be very pleasant, but most advantageous.—Bessie Edwards.

Mr. Thomas Tapper:

My pupils have organized a club which we have called the "Mozart Study Club." We will meet every Saturday morning at a quarter to eleven.

At our first meeting nine members present; we elected officers, to act for the first two months, whose names are: Pres., Kathleen Bonny; Vice-

Pres., Thomas Cadham; Sec., Jean Hinds; Treas., Gratia Newman. We then had a short talk about Mozart and disbanded. We intend to follow closely the work on THE CHILDREN'S PAGE, and hope to receive membership cards.—Miss Lina Younghusband.

Mr. Tapper:

Our club was organized March 14, 1902, by Mrs. Jardine, with eleven members. Name of club, "Maple Leaf." We meet the second Friday of each month and intend following the course of study given in THE ETUDE. Pres., Mrs. Jardine; Sec., Lily Lane; Treas., Allie McKewing. We have a membership fee of twenty-five cents, which will be used to procure literature and other necessities.—Lily Lane.

Mr. Thomas Tapper:

My pupils organized a club the first of June, and out of many names proposed by myself and members, The Mozart Musical Club was almost unanimously accepted. The ages of the children range from six to fourteen. A vote was taken as to whether or not the club should be under THE ETUDE banner and follow out the course of study outlined therein. A large majority decided in favor of THE ETUDE. A vacation was taken during the summer months, but the club will resume active work, beginning the first Saturday in October and meeting twice each month.

About twenty-six members were enrolled with the following officers: Carl Goetz, Pres.; Mamie Bjornson, Vice-Pres.; Florence Peterson, Sec.; Addie Ellis, Treas.; Evelyn Chapman, critic and reporter; Leo Kellogg, Harry Bjornson, and Dora Osness, committee on matters and music.—Mrs. H. J. Asberry.

A GAME OF MISSING WORDS.

It hard to get pupils to remember some of our every-day words? Here is a little game that I arranged for one of my class-meetings to help fix in my pupils' minds the meanings of words they often see in their music.

Each child is provided with a card, which has on it a loop and bow of baby-ribbon, and to the ribbon there is attached a pencil. On the card is printed a story with music-terms enclosed in parentheses. The game is to translate the story by supplying the English equivalent instead of the musical term. Prizes may be offered for the first to complete the translation or for the nearest work, or for an original story to be translated by the other members. Here, for example, is a story:

There was once a (Poco) boy, and a (Poco) girl who was one of the (Dolce)st girls that ever lived. One day the (Poco) boy went over to the girl's house and shouted, "Come (Con) me to the woods." The girl replied that she would go just as soon as her mother (P) her bonnet. The boy called to her to be (Presto) for he had such a (F) knife he wanted to show her.

The girl came out, and they went on their walk through a very (F) country. On their way they came to the (Fine) of the road and there was a (F) fence. Now the boy took the girl's (R. H.) and helped her (F). When they had run for a long

time the girl pleaded, "Let's walk (Rall) or (Ad). So they sat down on the (Piano) grass to (F) and listen to the birds (Canto) and (F). The boy took her (L. H.) in his hand and they began to run (Allegro). The rain began to come down (Is) (Fz) and the wind to blow (F)."

When they had run about for a long time they (F) (F) (F) a house. The boy knocked with (F) An old lady came to the door and exclaimed, "Come in, you poor (Dolce) children, and (F)."

[It is certain that THE ETUDE CLUB members will be delighted to translate the above very interesting story. Those who desire may send in their work, and it will be acknowledged here. The best manuscript will be given honorable mention. The other readers send in other similar stories.—THE EDITOR.]

Studio Experiences

A LESSON IN EAR-TRAINING.

LITTLE Miss Seven-Year-Old sat demurely in her small chair with eyes tightly closed, listening to the notes the teacher played. The other children in turn told what they thought they heard, and at last the little one had her notes given her. One was very hard, no less a note than C-sharp, but the little one answered all right, though scarcely according to musical nomenclature, for she called it "black C."

Mr. Thomas Tapper:

When quite a child I was obliged to wait one morning while my teacher went over and over a passage with a stupid and refractory pupil. His long-suffering, calm patience, combined with his inflexible determination to succeed, impressed me so that when we were alone, I told him that he was the eighth wonder of the world, that Job might have taken lessons of him in his favorite character, and that he reminded me of nothing so much as "Patience on a monument."

"Oh, well," he replied, "it is so much per monument!" I never forgot the lesson; the music-temper is proverbial; yet while genius in the shape of Henselt, Tausig, and Liszt may prance and rage and roar and heap abuse on the pupil-victim, common reason teaches us that for our nervous wear and tear we are paid so much "per" for instruction plus—self-control.

FLORENCE M. KING.

A TEACHER'S PATIENCE.

There! he said, "what do you think of that for a piano? See that massive case and then elegant carvings, eh? Look at the ivory then keys is made of. Can't be beat, they tell me. I guess it's a fine piano, all right, eh?"

I ran my fingers over the keys and then answered: "Yes, sir. You have selected a splendid piano. That maker's name is sufficient guarantee, and I added, thinking it would please him, 'it is also a very handsome piece of furniture.'"

"Well, I bet it is!" was his emphatic, if inelegant, reply. Then he added: "Having got such a piano as this, next thing I wanted was a first-class teacher. I haven't got a cheap piano, and I don't want a cheap teacher. I'm going to try you for awhile, and, if your teaching don't seem to me all it ought to be, you may expect me to change. See?"

I thanked him for his willingness to try me (and for the compliment included), and made arrangements for the boy to come to me at my studio, and left wondering very much how this old man expected to judge of one's teaching ability.

I send to THE ETUDE this little "experience" because this old man sent a good example for the multitude of persons who purchase showy, elegant pianos and demand a celebrated maker's name on the front panel, yet they are content, when it comes to selecting a teacher for their children, to look only for cheapness and are willing to employ the first bungling amateur that comes along. This old man's frankness in announcing that he had a fine piano and wanted, also, a "first-class" teacher, was truly refreshing.

EUGENE F. MARKS.

DO YOU PLAY "BASH?"

"Never heard of the game," I replied; "is it like lawn-tennis or croquet?"

"It is no game," he said; then added slowly: "Bash! do beg your pardon for appearing so dull, but I really do not comprehend the term."

By this time the attention of everyone present was attracted to us, as he had unconsciously raised his voice to a higher pitch in endeavoring to make me understand; and even without the loudness the peculiarity of his pronunciation and the nasality of his intonation were sufficient to draw attention to him.

"B-A-S-H, Bash!" he spelled very slowly and pronounced very decidedly.

The tremendous roar of laughter which greeted this new pronunciation of Bash showed how greatly the students enjoyed the joke.

"Yours respectfully,"

Music-Teaching From a Country Standpoint.

By W. S. B. MATHEWS.

In a recent issue of a contemporary publication a distinguished writer comforts a disconsolate woman from Iowa, who regrets that she has to give lessons from house to house, often at less than a fifty-cent rate, and has few opportunities of hearing music. The "Comforter" (for he does it so well that he deserves the capital) cites some advertisements in German musical papers where all sorts of professional qualifications are wanted for important points at rates in marks (25 cents) about equal or less to American rates in dollars. He suggests thankfulness that her lot is cast in a country where she can get her fifty cents, seventy-five cents, or even a dollar for a lesson, and is not obliged to know the whole dictionary in order to secure and hold one of these positions. The point is well taken.

Reed-Organ Pupils.

When a college graduate (musical college) goes into a small country town to get up a class, she presently encounters several difficulties. First, some of her would-be pupils live out of town, and she must go to them. She gets out her wheel, and, unless unfortunate enough to have to trundle the five miles back to town in a pouring rain, she does very well. The *bête noir* of this kind of teacher is the pupil whose father has bought her a reed-organ, intending to get her a piano later. Now, as to what can be done on one of the ordinary reed-organs, I am not the wise man to speak. I did, indeed, assist at an instruction book for this case, many years ago, and I treated the problem from the standpoint of easy piano-music. There is a good deal of music which can be suitably played upon the reed-organ. It will be organ-music. Piano-music does not go well, no matter how many octaves or alleged "stops" the instrument may have. In fact, I am almost an skeptic concerning these "stops" as an old friend of mine concerning the instruments of a bad organ-builder; he said that the only effective stop on his instruments was when one stopped playing. I do not go so far as that. Many innocent things can be done on the reed-organ; many innocent things, and a few musical things. You can sustain, to an unlimited extent; you cannot accent very well; you cannot produce a staccato and piquant effect, or but little. Get the best instruction-book available and add thereto occasional pieces of real organ-music. Exercises are of little value. Some fugue-music written for organ will be useful as exercise. Look out for rhythm, for that is the organ's weak point. It is a dreadful drizzle. Make it spunk up. You can do a little to make the accompaniment lighter than the melody by playing it a little more staccato. It is an ungrateful job. My uniform advice to intended buyers of reed-organs is the old advice: "Don't." Nothing but a call to self-effacement can be justification enough for investing in this hybrid instrument, which is neither fish, flesh, nor fowl; not even good reed herring.

The touch of the organ should be prompt, and, if you give attention enough to it, the pupil can play her lesson upon the piano in your studio. She will not be happy, nor will you; but she will gain an idea or two. If she is preparing for a piano later, you will have to do the best you can with piano-music upon the organ. You can cover the first three grades fairly well with the organ. The touch will not be expressive, but if you work enough at rhythm you can get fair results, results which will save her time upon her piano.

The Place of Analysis in Teaching.

The farther I go, the more clearly I see that the ground-reason why the taste of our pupils does not improve in proportion to the length of their study is that we neglect to instruct them in the structural and purely musical qualities of the pieces they study.

Every well-made piece is a work of design, a variety of kinds of design, lying inside the other like a nest of Japanese baskets or boxes. We neglect this part of the work, and at the end of years the pupil has no more judgment as to quality of workmanship in a piece than when she began. We ignore even the inmost thing of all, the question whether the piece means anything. First, then, I would cultivate a habit for the pupil always to appeal to her inner sense as to whether a piece has something to say; whether it means something. Rag-time is not necessarily vulgar; it is generally the commonplace melody and harmony in which the vulgarist resides. Now, the syncopated rhythm of rag-time appeals to almost everybody who has life enough in him to know rhythm when he hears it; but since we have not educated an ear for harmony nor developed a sense of elegance in melody, our accusation of vulgarity appeals to nothing within the pupil.

What kind of analysis to cultivate is really a very difficult question. No class of pupils is more common than those who have taken harmony and written a mass or so of figured basses, who yet do not know harmonies when they hear them. First teach chords; this is first grade. Follow the scheme I traced in THE ETUDE, for February, 1902: Miss Dingley's new course with children. After that they must hear chords in key; then he able to do all sorts of cadences in all keys; that is, know all keys practically upon the keyboard with their fingers. As to form, know at least enough to define the metrical structure comes in and the mood changes. Commonly a new key also comes in, and other peculiarities. Consonance and dissonance must be known, in order that the dissonance may be resolved musically. In short, the pupil should learn as much analysis as can be made illuminative in practical study. And everything must come down to terms of ear. No analysis is of any value which cannot be carried on by means of the ear, without assistance of the eye. This is the key to productiveness in analysis, and it applies to harmony as well as to form; also to modulation.

When we succeed in educating our pupils along these lines, we find that the pupil begins to be more and more discriminating in the choice of music and in her likings. Trash falls into its proper place; to wit, the waste-basket. There is no other place for trash. The pupil who is able to hear the conduct of a piece of music and to feel whether it is musical and is really saying something is thereby above being pleased by trash.

As to the extent, that depends so much upon opportunities. Every pupil should know all that there is in a first-rate primer of music and the harmony I have above pointed out.

The Teacher a Social Factor.

Some one asks me whether a music-teacher should be a social factor, and how she is to become so. It is a good question, but I do not chance to have the rule handy. I imagine that any music-teacher who works in singleness of purpose to make her pupils love music, hear it, feel it, be moved by it, and is loyal to pure ideals herself will inevitably succeed to a position of her own; first, among the mothers, who will feel that the children are under good influences. Later, to those who do not have children; and presently those who also themselves would like to know warmly by heredity what art which we all love so poorly. Just as soon as the teaching shows that the teacher has hold of this other something of art, and her playing also speaks it, she will begin to have position with all who share this beautiful ideal.

Everything she can do to make music better understood will be just so much added fish for her net.

But she must not forget that the public is suspicious of fake money-making devices. I have never known but one religious cult to pay "big money" to its first apostles, and that is Christian Science. It was a gold mine at first. Occasionally a successor of Elijah (we have one in Chicago) makes a good deal of money; but, as a rule, missionarying is not what the census calls a "gainful occupation." I think one of the most available applications of "first aid" in musical missionarying is a student club, working from the standpoint of composers, like the various student clubs reported in THE ETUDE each month. It opens the heavens, extends the horizon, and brings in a number who do not take lessons. And by just so much as you make your work respected by just so much you make yourself felt in the community.

Musical Organizations in Small Towns.

Next to a musical club, a choir or chorus, of whatever convenient size the town affords, is a good assistance. Also an orchestra. I think a class in choral singing, with a first half hour in actual instruction in reading, could be made to pay in almost any community, and especially in the smaller ones. Then when they have learned to sing readily from note take care that the singing sings something. Give the go by to the familiar class singing-book. Take a rational and artistic collection, such as that beautiful "Laurel Songs," lately published, the most choice collection of high school music ever brought together, and some of the best of it is American.

The increasing opportunity for musical work is wonderful. Still, I must say that during a teaching career of about fifty years I have spent but about a year and a half in localities where music-teaching did not "go." One was a year on a farm in northern Illinois, in 1898; the other was a half year in a little country community in Georgia during war-time, when I taught an academy. Everywhere else music-teaching has been in demand.

There is great opportunity and the living accessible to the skilled teacher is practically about the same as that accessible to a similarly qualified professional man or woman.

MISTAKEN AND DECEIVED.

It is most pitiable to see some one who has spent perhaps fifteen years in studying the technic of an instrument coming before the public with well-developed mechanics and nothing else. And what is quite as sad is the fact that such persons always find so-called friends are not always so ignorant nor so infatuated as they appear to be. Often they perceive quite as plainly as the most disinterested critic the short-comings of the would-be musicians, but they have not the courage to speak of them. Reader, how many friends have you who are willing to leave your temporary displeasure by telling you that in some matter which seems vitally dear to your heart you are making a mistake? If you are a man, you may possibly have one such friend. If you have two, you are rich, indeed. If you are a woman, the chances are that you have not even the one.

Now, suppose you had a burning desire to be a pianist, and you had begun to study to that end. Of course, with the desire would come untiring industry, and with that industry would be sure to come in time agile fingers and strong wrists. How many friends, do you think, would have the courage, in spite of these things, to say to you: "You have no talent for the piano?" On the other hand, you would not score of acquaintances tell you that you played wonderfully and that you had a great future as a pianist? And when you appeared in public and the professional critics, in the discharge of that duty which often makes them hate themselves and their calling, threw cold water on your efforts, would not those same friends come and tell you that it was all because you had not bribed the critics?—W. J. Henderson, in the New York Times.

A WOMAN'S WORK IN MUSIC

Edited by EMILIE FRANCES BAUER.

TO THE CLUBS OF AMERICA.

As the season opens the editor of this column desires to be of whatever benefit she can to the clubs and to the women-workers in music in general. To this end she is always glad to receive communications, programs, club-schemes, and to answer questions pertaining to matters of the foregoing nature. All such communications may be sent to THE ETUDE in Philadelphia or to the editor of this department at 128 West Eighty-fourth Street, New York City.

THE CLUBS AND THEIR POWER.

There is no force which is growing more noticeably and rapidly than that of the clubs; just how far the influence reaches it is entirely impossible to estimate. But it is safe to say that every branch of art, science, especially domestic science, and every avenue of improvement feels the swelling into greater things and the more advanced thought that come with the advent of the clubs.

In no art has this been more keenly sensed than in music, and, if the clubs but realized their own importance and made the effort to become of still greater importance, there is no question but that they might hold the key to the musical situation in this country. The time is ripe for this, and every day is bringing still greater necessity for them to stand firmly as a great body capable to control the great things which confront music in America.

Of course, in order to become a body of such influence and importance the clubs must be conducted upon most dignified and business-like lines. In all literary clubs, in clubs of all kinds in fact, we no longer hear of their femininities; even comic papers have ceased to find them material for their columns. This means that women are meeting women on a happier basis; they are broader-minded and they are able to see life from a natural standpoint rather than from the exaggerated, affected, narrow point of view which we will hope is really of the past.

However, it is all too frequent a story that bickerings, jealousies, and caprices reign in the music-clubs. While this cannot be really excused, it can be understood; for music seems to be one field where harmony can only be found in its pedagogic relation to the art. If this can be obviated in no way—that is to say, if it is really a temperamental matter inherent to the musician—the music-clubs can never hope to do more than they are doing to-day; but, indeed, if the clubs can be carried on forcefully and with business-like precision, there is nothing that they could not hope for, if banded together as a power with which to be reckoned.

SOME THINGS WHICH MUSICAL CLUBS MIGHT ACCOMPLISH.

It is not my intention at the present time to go into details as to how the following suggestions could be carried out. Suffice it to say for the present that the proper organization and co-operation of the clubs could, without doubt, achieve anything which they might undertake. The music clubs of America might:

1. Establish homes, which would really be club-houses, in New York, Chicago, and Boston, where thousands of young women come for study and have no possible way of knowing into what home-life and surroundings they will fall.

2. Keep in America thousands of pupils who go to Europe because of the difficulties which surround the study of music in America.

3. By association reduce the cost of foreign artists, thereby giving the artists many more appearances and the clubs the opportunity to hear them.

4. Eliminate charlatanism from the music-teaching in their own communities and promote all that is best and noblest in the art.

5. Better the conditions of music in the churches and in public schools where music is taught, and introduce it where it has not yet been done.

6. Establish sight-singing classes among the lower classes of people, and by intelligent treatment awaken in them an appreciation of music, and its elevating influence over them will repay the trouble. It will make them better citizens and raise the community in general.

These are but a few examples of what can be done by the musical clubs. It is also evident, from the foregoing, that they are in the infancy of their power.

A WOMAN OPERA COMPOSER.

One of the most colossal achievements of any woman either recently or perhaps ever was the writing of music and libretto of a one-act opera entitled "The Forest," by Miss M. M. Smyth. Miss Smyth is of English birth, the daughter of an officer of artillery. Her study, however, was pursued in Germany, where her opera received somewhat harsh treatment. But in London, where it was produced at Covent Garden just before the close of the season, it aroused such enthusiasm that one of the most important critics declared that, with the exception of Richard Strauss, Germany had not one composer who could write more virile music, and that it was a genuine outburst of melodic inspiration which is absolutely fascinating; in short, he further states that for the first time in the history of music a woman has written an opera of exceptional merit. Miss Smyth is well known in London and Germany as a successful writer for orchestra.

A FEW MUSICAL GAMES.

For those who believe that "all work and no play makes Jack a dull boy" there are many moments in club-days which may be given over to games with good results. While in San Francisco not long ago, at a social reception at the San Francisco Musical Club, then called the Chamaine, a delightful afternoon was spent in the musical games originated and put into execution by the very efficient and talented president, Miss Maud Smith, at whose home the meeting was held.

At the door of the drawing-room the guests were handed paper and pencil with which to record their impressions of what piece of music or composer might be represented by each of the members, who all were some article which represented the name of a composer or the title of a composition.

One of the most impossible to solve was a warm roll worn as a badge. Be it understood the name of Chopin had been intended by use of the French words *chaud pain* (warm bread), pronounced *Sho-pain*, the *w* being nasal. There were butterflies and violets galore—there were four-leaved clovers all representing well-known selections as Grieg's "Butterflies," "Sweet Violets," "The Four-leaved Clover," etc. Prizes were given, of course. Another game was played by some one sitting at

the piano playing four measures of the most familiar melodies; they were only played once, and if they were not caught they were gone forever, and with them the guest's chance of winning the prize.

A musical salad is not a bad dish to set before one's musical friends. This salad is made of the names of musical selections, of operas, and oratorios written upon strips of colored paper and served to the guests, who must supply the names of composers of aforesaid compositions.

A table is brought into the room. Upon this table is placed twenty articles, which the guests are supposed to remember after gazing upon the contents for ten minutes, after which the table is removed and the company is left to write down the name of instrument, composition, or composer whose names were represented by the articles upon the table.

At the International Exposition ABOUT SOME OF Women's Arts and Trades which opened in Paris, June 20th, a program was given to the works of

Millie Alice Sauvresz which met with much success.

Mrs. Theodore Sutro, well known in musical and other club circles, has just completed a new musical version of the national anthem "America" to compete for a prize offered by the National Federation of Women's Musical Clubs and Societies, of which she is the founder. The object of the competition is to change the anthem so radically as to make it easily distinguishable from the British anthem "God Save the King" and yet so slightly as not to sacrifice any of the characteristics of the time-honored music. The words "Land where my fathers died" have an excellent sound in the anthem. Mrs. Sutro has changed this to a mournful strain. She has also reversed the "Land of the Pilgrims' pride" from a sad air to one of jubilation and has infused into the concluding "Let freedom ring" a tone of rail, ringing command.

Abastenia St. Ledger Eberle is working on a model of the statue of Feminine Progress to occupy the center of Madison Square Garden during the Woman's Exhibition to be held in New York in October.

On the subject of genius perhaps no one has ever come closer to the kernel than we find the Druids to have done in an almost tabulated manner. The following quaint lines are older than it would be possible to estimate. In 1813 they were regarded as ages old, and they bear a message that one cannot afford to overlook if interested in art or its fountain-head—genius.

"The three Foundations of poetic genius are: Gift of God, Human Exertion, and the Accidents of Life. "Three primary Requisites of poetic genius are: An Eye that Sees Nature, a Heart that Feels Nature, and a Hand that Dares Follow Nature.

"Three Indispensables of genius are: Understanding, Feeling, and Perseverance. "Three Properties of genius are: Fine Thought, Appropriate Thought, and Diversity of Sentiment. "Three things that Enoble genius are: Vigor, Fancy, and Knowledge.

"Three Supports of genius are: Strong Mental Endowments, Memory, and Learning.

"Three Marks of genius are: Extraordinary Understanding, Superior Conduct, and Uncommon Exertion.

"Three things that Improve genius are: Proper Exertion, Frequent Exertion, and Successful Exertion.

"Three Results of poetry are: Generosity, Courtesy, and Benignity. "Three things that Enrich genius are: Content of Mind, Cherishing of Good Thoughts, and Exercising the Memory.

"Three things that insure Success are: Appropriate Efforts, Dextrous Efforts, and Extraordinary Efforts.

"Three things that will insure Acquaintance are: Courtesy, Ingenuity, and Originality.

"Three things that will secure Applause are: Amiable Deportment, Scientific Skill, and Good Behavior."

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We have asked for quantity teachers, and they have come by the tens of thousands. Now let us demand the artist teacher, the teacher trained and skilled in the science of education—a genuine leader of little fete.

The plan for class-study as outlined in the study Club department in THE ETUDE for September and October has attracted the attention of many of our readers, teachers, and students. We are very glad that our effort to promote the organization of circles of earnest pupils, seekers for a knowledge, and necessary to their work, shows signs of acceptance. As was said in those columns in last month's ETUDE, a great need of the musical work of to-day is united effort, the strength and stimulus that comes from working with some one else, perhaps even the friendly rivalry that grows out of study in a class.

Private teachers have complained that the conservatory cuts into their business, and the claim has foundation. It is not always a question of price alone, but superior organization and advantages. The private teacher who contents himself with work with each individual pupil is in no sense in a position to compete with a conservatory, with the prestige that the latter is able to gain from its recitals, concerts, lectures, and special classes. Then why not take a leaf out of its book and do at least part of what it does there? The private teacher, in his work at home, is on a par with the teacher at the conservatory who gives private lessons, quite as often as class lessons. If the private teacher can get his pupils together for class-work covering the same ground as conservatory courses, he may reasonably expect to meet the competition of the latter.

Aside from the question of competition between private teachers and conservatories, classes for study such as THE ETUDE has been advocating, develop an admirable social quality, an *esprit de corps* among the pupils that redounds much to the advantage of the teacher. Pupils learn to know each other better, friends and parents may come in, and, as a result, the teacher becomes the focal point of a radiating influence that is felt and appreciated by a large portion of the community. This is a direct force in leaving the public support of music and musical interests. When many persons in a small town are ready to give support to music, there can be no wide field for a teacher.

ONCE again we say that the teacher who will give to this class-work a little of his time, once a week, twice a month, or even once a month, will have a good return in the end. It will strengthen his hold upon his pupils, draw in others, and make every one of his pupils better musicians and better players as singers, because they will know more about music as an art and as a science, will learn those things that are not technic-builders, it is true, but which make pupils truly musical and truly appreciative of music. We want to know that every teacher who reads THE ETUDE has gathered his or her pupils together in a class for study of such subjects as THE ETUDE is offering to its readers.

The concert season is now on. The great orchestras of our large cities have begun their series of concerts; famous artists, foreign and American, have started on their tours; the oratorio societies and choral clubs are rehearsing; so that we can truthfully say the musical season is in evidence. What we suggest is very simple. The great advantage of a good concert is the stimulus that hearing a master-work played or sung by competent artist will give to the earnest musician. It is needless for us to expatiate on the advantages and necessities of hearing good music; we simply say: hear as much as you can. The teachers and students who live in the large musical centers, or near by, may resolve to hear at least one concert more this year than last. It represents but an outlay of twenty-five cents to one dollar more. We can say with truth that practically no teacher, no matter where living, will be cut out from opportunity to hear at least one good concert this winter. It will pay to go some distance rather than to stay at home and rust; the stimulus of hearing an artist is necessary, particularly to those who labor away from the cities and larger towns. Let us all hear good music this season.

There is a saying of Oliver Wendell Holmes which seems particularly applicable to musicians and students of music: "The human race is divided into two classes: those who go ahead and do something, and those who sit still and inquire: 'Why wasn't it done the other way?'" From the very beginning of musical life these two classes are strongly in evidence: the one which goes ahead, accomplishing something, and the other which pauses, seeking a different and perhaps easier way. In the case of students the one class accepts instruction without question, endeavoring by diligence and application to accomplish the tasks assigned, and attacking each new subject with vigor and enthusiasm; the other is inclined to be captious, wanting to know the why and wherefore, indulging in quibbles, and wasting valuable time in futile discussions.

Among teachers these two classes are readily distinguished: the one class goes out seeking pupils, meeting them more than half-way, welcoming all, treating all impartially, and striving cheerfully for the advancement of all; the other is prone to sit still, wondering why pupils are not coming, in wondering why such pupils as do come are so slow, others so clumsy, finally coming to look on teaching as an unmitigated bore and themselves as unappreciated individuals.

Among professional musicians and concert performers these classes are equally well defined, the one accepting with cheerfulness and satisfaction such engagements as may offer and exercising the highest efforts in their fulfillment; the other endeavoring from the very beginning of the artistic career to pick and choose, haggling over terms, giving but half-hearted efforts in performance, and lamenting over genius unappreciated.

It is not difficult to determine which of these classes of musicians will achieve final success. In these days of close competition, business strife, and crowded professions one must either go ahead or fall behind; there can be no standing still, there is little time for mere theorizing and none for the inquiry: "Why wasn't it done the other way?"

The great need of intelligent, well-planned primary education in all branches is obvious, and the preparation and training of teachers for this work is an ever-present problem. The increasing interest in the art of music and its more general cultivation are creating a demand for the well-equipped primary teacher, not readily fulfilled.

The mistaken idea, apparently possessed by a large portion of the general public for many years, that any teacher is good enough for the beginning is rapidly giving place to the opinion that the very best of all teachers is the successful elementary teacher. Elementary teaching, in addition to personal fitness, demands a special equipment and preparation only to be attained by experience and the most careful observation, although, as in public-school work, a systematic course of study may lay a good foundation.

The question arises: what are our schools, conservatories, and private teachers doing toward the training and development of the elementary teacher? The average conservatory graduate, or one having completed a finishing course with a private teacher, is, as a rule, quite unfitted for plunging immediately into this sort of work. The recent experiences and observations of such students have been cast in lines too widely divergent. All the study has been on the sonatas of Beethoven, the fugues of Bach, the études of Chopin, the concert pieces of Liszt. Does that prepare one to begin the simplest, elementary work with a pupil whose greatest need is foundation work—simple, clear instruction? Thorough drill in the highest forms of music is as essential to the success of the elementary teacher as for the one who wants to give finishing lessons, but the former needs something more—special work, under a teacher or at her own initiative, into the best methods for teaching beginning pupils.

The normal courses now established or about being established in many schools should do much toward the development of the elementary teacher. A school of practice, or at least the opportunity for observation in primary work, seems a crying necessity.

"O no, I shall not go abroad again; in fact, I don't see the use of spending money for further study," said the teacher with a large bank account and an "eye for business."

It is not possible for a teacher to help pupils to grow when she herself stands still. One needs the freshening influence of concerts and lectures and the occasional contact and instruction which are obtained from the best artists. The professional bank is the best investment, and study means added power and culture. As to the money side, one has no right to go on saving the result of teaching to the detriment of one's own musical growth. The teacher who looks at her profession as a mere means of livelihood and who values her art from a money standpoint ought to give up teaching. There is no heart in such an attitude. There is a common saying that musicians are spendthrifts. Some may be, but others are good financiers and good musicians as well. I have a profound respect for the musician who understands business principles.

There are musicians who go abroad to study, who prefer to study with "corbettors" or assistants instead of with artists themselves. It is a mistake, unless one is a decided amateur. There is no use in going abroad, if you cannot afford to study with the best. If you are too much of an amateur to study with the best, remain at home.

The teacher who "knows enough" to teach the grade of pupils whom she has and who knows that she is "ahead of the community" is in a dangerous ground. Some day she will be a "black number," and there is nothing as sad in the world as to see a so-called fashionable music-teacher who was not willing to keep up with the times. There is another thing: teaching what is best is better than teaching for popularity. The teacher with high standards will never suffer from the consciousness that her pupils have lost faith in her.

Vocal Department

Conducted by
H. W. GREENE

THE school-year is beginning in many of the conservatories and colleges, and the old question persists in coming up as to the wisdom of offering prizes to those who make the most rapid progress in pianoforte-playing, composition, singing, etc.

There are two sides to this question: the financial and the intellectual. There is no question about the fact that make those prizes of sufficient value to tempt pupils to try for them in the hope of offsetting some of the expenses of tuition; and directors can hardly be censured for employing such means to increase their patronage.

The financial side of the subject, however, does not concern us so deeply as the question of its influence upon the pupils themselves. Success is the goal; progress leads to success; the certainty and substantiality of the progress is dominated by one's mental attitude to the goal. There are many ways in which one can rush forward to the point where a superficial display of excellences can be made to deceive fair-minded judges, and even the pupils themselves; and it is to this class of work and workers that prizes usually fall. That such growth is not perfectly normal is shown by the rareness with which prize-winners take leading positions when the real competition begins in the actual field of labor. How frequently the dullard, who fully digested the matters in hand while working upon them, has risen to heights of eminence and success, while his brilliant class-mate has utterly failed to redeem the promises of his student-days. While there may be arguments strongly favoring the kind of stimulus which the offering of prizes affords, it does not seem as if they can hold after a fair review of the question.

In music, more than in any other branch of study, rapidity of advancement, grasp of the subject, etc., depend upon the inheritance, opportunity for study, practice, and environment; this being the case, the student who is most fortunate in these particulars carries off the honors. To me this seems a rank injustice. If a prize were offered for the student who did the largest number of hours per day, or for his method of practice when working, such competition might be productive of excellent results; and it is to be hoped that experiments along these lines may be made and results placed in comparison with those of the older system. How frequently we hear of prizes being offered for composition in the broader field!

I recall an experiment made a few years ago by the M. T. N. A. A number of hundred dollars was divided into first and second prizes. Orchestras, strings, voice, and solo instruments. There were scores of responses. There was a saving clause that the committee reserved the right to withhold prizes if none of the competitors attained to an acceptable standard of musicianship, which was fortunate; for, while many who tried were writers of excellent reputation, the work, as a rule, was far below their average, which illustrates the fallacy of expecting the best results in musical work when the impetus is from without rather than from within.

As for vocal prizes, nothing can be more absurd than the expectation of a fair judgment as to which is the most deserving in a class of singers. The brilliant and florid song may have been mastered with scarcely an effort by a pupil who is specially gifted in that kind of work, while the patient plodder who was working at the same song might scarcely make anything like a favorable showing, even though he worked hours where the other worked minutes.

THE SINGERS OF THE FUTURE.

WHEN one realizes the progress of the art in the last hundred years and especially the radical change in the makers and making of vocal music even in the last decade, he is consumed with the justifiable curiosity as to what will constitute singing before another century rolls away. Is it possible that the trend of the immediate present shall be so extended that the popular vocal form will be merely recitation with increasingly elaborate instrumentally accompanied accompaniment? It is not two centuries ago that singing consisted mainly of chanting on a few easily accessible tones. Out from this sprang the melody which in the course of time came to be elaborated to such an extent that only the severest training was adequate for its effective rendering.

With the practical exhaustion of melodic permutations and the growth of the accompaniment began the return to the ancient form, and, while not rapid, when viewed from the narrow standpoint of the lifetime of an observer, the change is surely taking place, and the promise is most emphatically in the direction of the monodic, with the difference that a rich foundation of treatment, both as to form and color, will support it in accompaniments.

Even now some of our writers are producing excellent examples of writing metrical accompaniments to texts in the prose form, and the rendering of which depends upon the diction and phrasing, since but the faintest suggestion of a melody is discernible. Such a school of composition will place far greater exactions upon the art and skill of the singers needs no argument. It may only be recalled that the singer who is great in recitative is rare in the extreme to realize the higher phase of statement that will characterize the singer of the future.

Don't make up or be responsible for a program so long that everyone in the audience is scared to death before it is finished. This has now become such a common experience at concerts, recitals, and musical affairs of every description that we have grown unconsciously to look upon it as a necessary evil. But this ought not to be so, and the application of some common-sense, combined with a little firmness, should lead to a speedy reform. It is, of course, true that on many occasions the singers have little or nothing to do with making up the program, long or short as it may be, that matter being in other hands. But even at times when their influence and counsel may be tactfully brought to bear on the managers of the affair, to show them that they are only endangering, if not actually defeating, the success of their enterprise, by such a short-sighted policy. How familiar we are with the type of concert which, for the first hour or more, we keenly enjoyed, but which, by its unmerciful length, begins to pall on us, until we finally leave the concert-room, sufficed with sweet sounds, and in a state of bored exhaustion! This memory of such a painful experience is not likely to leave us soon, and will probably induce us to refuse our patronage to a like affair at a future time. If managers and singers could read the wrathful inmost thoughts of their auditors when they have been thus overdone musically, they would be taught a much-needed lesson.

PRIVATE AND PUPILS' RECITALS.

This evil is especially noticeable at the recitals given by private teachers, music-schools, and all kinds of musical institutions. While, of course, it is pleasant, and, to a certain extent, desirable, that a teacher at one of these events should try to show off the accomplishments of as many pupils as he can, the pupils themselves, and their interested parents and relatives, want to hear and be heard, let them beware of spoiling a thing which is good in moderation, but becomes

STUDIO DIALOGUES.
No. 2.

Pupil—"O dear, must I take off my hat? I am sure you would not ask me to if you knew how long it took to get it on just right."

Teacher—"I really must insist. Please also unloose your stock and give me a fair view of your throat."

Pupil—"It is exceedingly inconvenient to do that. I can never get it together again."

Teacher—"Indeed, why not? Is it because it is so tight? Perhaps I can help you."

Pupil—"O, it is not difficult to fasten, except that after it is unfastened my neck seems to swell, and it will hardly go together again."

Teacher—"That is certainly most annoying, and why do you wear it so tight?"

Pupil—"It is all the dress-maker's fault. She says it is the style and gives the figure a neat appearance."

Teacher—"Then you are in the hands of your dress-maker, to be shaped according to her taste and fancy?"

Pupil—"To be sure; that's what I pay her for."

Teacher—"And what do you pay me for?"

Pupil—"To teach me to sing, of course."

Teacher—"Which I am bound to do if possible. If I insisted that you place yourself as fully in my hands as you do in your dress-maker's, would you think it unreasonable?"

Pupil—"I suppose not."

Teacher—"Then during the short interval of a lesson period let us ignore appearance and even costume, and remove the tone-absorbing hat and unloose the stock-restricted throat, and give Nature a fair chance; and, further, I advise you to pursue your practice at home under more favorable conditions, for loose-fitting garments will ever be a boon to the student and singer."

a sore trial when carried to excess. Let some ambitious pupil stand back for another occasion. Let the teacher be content with showing a few good results at one time, rather than a large number of indifferent ones. It will be a better advertisement for him in the long run. He will be judged by the quality, and not the quantity of his work, in the court of final resort. Though it may seem otherwise at first and for a time, he will maintain his position permanently, and add to his reputation only by pursuing the path of sure and steady progress, which shows itself in the thorough training of each pupil.

These tactics of limiting the programs of the recitals to the exhibition of the "fit, though few," students will, of course, call for the exercise of much tact, and not a little backbone, but, it is believed, they will eventually prove successful.

Don't accept any encores, or at least, more than one recall if you can possibly avoid it.

This may seem to some singers a very unnecessary piece of advice, as they would be only too glad to respond to at least one encore, and have had so far no difficulty whatever in escaping more, and yet this matter of repeated encores of singers who have pleased their audiences is becoming a very serious one. There is no doubt that audiences generally are thoroughly spoiled in this respect. They have, by overindulgence, become unreasonable in their demands, and are now so persistent in their applause that it is hard to refuse them. Nevertheless it is high time that singers combined together to resist this unfortunate practice, for it is an unhappy one in every respect. In the first place, it is largely responsible for the excessive length of musical programs, of which we have just been speaking. A program has been prepared, let us say, which, if carried through exactly as is planned, would come to an end at just about the right time. But no allowances have been made for these inevitable encores, and consequently the original time is nearly doubled, and there is general dissatisfaction.

REFORM MUST COME FROM THE SINGERS.

In fairness it must be admitted that this is the audience's own fault; but they can be taught better ways only by the resolute refusal of the singers to gratify the importunate calls. It may be asked why do not the "judicious" ones among the audience who are grieved by these abuses effect a reformation in this regard? But unfortunately, however much they may wish it, they are not, under present conditions, able to be of much help. The only way in which they could interfere to prevent encores would be by raising the voice in audible protest, or by hissing. Either of these methods would be not unlikely to turn the concert-room into an arena where pandemonium would reign, and the contending factions would have to fight it out, until one or the other side proved to have the stronger lungs. Such a proceeding would certainly not add dignity or attractiveness to our musical events, and, if even such noisy demonstrations did not result from these methods, the expression of such marked disapproval in such an aggressive way is extremely distasteful to persons of refinement, who much prefer to remain silent when not pleased. They would very rightly feel that their action in so loudly protesting would be misunderstood by both the singer and a large part of the audience as disapproval of the soloist. On the contrary, they may have thoroughly enjoyed his or her performance and only feel constrained by a sense of duty to protect him or her from imposition. But no credit would be given them for this worthy motive, and only had feeling would be engendered among all the parties concerned.

These considerations lead us forcibly to the conclusion that it must be the singers themselves who are to lead in this improvement.

COMBINED ACTION NECESSARY.

One isolated artist cannot do much alone, but an agreement could surely be reached by all the artists appearing in one program not to accept any recalls

or at least more than one encore, and the matter would be settled fairly and amicably for all. Where this has been carried out and no artist has responded to the additional calls, the audience has learned its lesson and has had to accept the new conditions. Another point to be considered is the fact that there is an element of unfairness in making a singer who has contracted to sing one or two songs in a program to treble or quadruple the number without additional compensation. Some vain and egotistical artists would undoubtedly find it difficult to decline to respond to such a flattering token of the appreciation of the audience as the encore signifies, even though this meant more work without corresponding remuneration; but in the common interest of musicians this class of soloists should be discouraged in such a course of conduct and he compelled to follow the general rule. Once it began to be known by the public that the invariable rule of the profession is to follow a definite course in this much vexed question, the atmosphere would be cleared, and all the parties concerned would accommodate themselves to the changed situation.—Frank H. Marting.

THERE is a class of singers who produce a peculiar sensation in the cultivated listener. They do not seem to be off the pitch, yet there is a feeling of uncertainty when one hears them sing. They cannot be accused of being either flat or sharp, yet the listener feels compelled constantly to adjust himself to new tonalities. The cause of this condition is carelessness on the part of the singer or a habit of not being particularly small things. We must not confuse the necessity of singing freely with carelessness or inexactness. It is necessary for the singer to be exceedingly exact regarding some of his work. In other parts it is better not to be exact, as, for instance, regarding the subject of rhythm.

A melody may be divided into essential and non-essential notes. An essential note is one which forms part of the harmony on which the melody is based. Non-essential notes are those which do not necessarily belong to the harmony, but are passing notes from one essential note to another. As a rule, they do not come on the beat, but, instead, some subdivision of the beat.

A singer must be able to sing a given melody in exact time—exact as the metronome beats. While he must be able to do this, he, of course, should never sing in this manner, as it would cause his singing to be stiff and mechanical. He avoids this by the use of what is called tempo rubato, which means that a little time is taken from a given note and added to another, without however altering the fundamental metrical beat. Singers are encouraged to do this, as it adds a certain gracefulness to their singing. It might be described as a sort of careless naturalness in their singing would otherwise lack. This is all right if done in moderation and according to recognition of good taste, and when so done it adds to the forcefulness and expression of the singing.

While it is true that there is a certain license allowed in rhythm, it is not so regarding pitch. Pitch is the one thing which must always be exact. No deviation can be allowed. It will be noticed that no singers who seem to be uncertain regarding intonation are usually uncertain regarding these unessential notes of the melody—which are usually the notes from which time has been robbed to place it upon the forcefulness of delivery. They seem to be careful notes, but confuse inexactness of rhythm with inexactness of pitch.—Horace P. Doble.

VOICE-PRODUCTION AND INTERPRETATION.

One isolated artist cannot do much alone, but an agreement could surely be reached by all the artists appearing in one program not to accept any recalls

tion, and, since it is possible that the opinion in question is shared by many thinking people, it is proposed to enlarge upon the subject. But, lest the reader be unduly alarmed, I hasten to add that the article shall be a short one. Its modest motto is *mutum in parvo*.

In the United States, as well as in England, it is possible that some of those who profess to teach voice-production, though almost incapable of discriminating between a forced and a covered tone, are possessed of the necessary musical intelligence and imagination for interpretation. In a word, they have temperament. Consequently such people are useful to singers who require "passing or coaching" in notes and songs. They may also be of assistance to students whose master, though eminently capable of placing a voice, cannot, owing to the nature of surroundings, up-bringing, opinions, tastes, and so forth, teach the rendering of the song. How can one, for instance, expect a matter-of-fact person to enter into the meaning of Rodolfo's music in the first act of *La Bohème*? An unimaginative roysterer, however skilful he may be in the art of imparting voice-production, is naturally incapable of knowing how the phrases "oh, *gilda manina*" (*La Bohème*), "Salut! Demourer chaste et pure!" (*Faust*), and "O moon of my delight that knows no waning" ("Persian Garden") should be translated, as it were.

As another example let me take the case of the average teacher, who knows but one language, and that his native tongue; he is a firm believer in the questionable beauties of popular songs to the exclusion of good in all others; he is a musical ignoramus; and, to crown all, he is as bigoted as was the late Professor Blackie, an Edinburgh celebrity. Can such a maestro, who is only in sympathy with the very lower forms of vocal composition, be safely entrusted with the teaching of the young? Even though he may be able to prevent a pupil from singing in a "throaty" manner, he is to be avoided. Nor are all female teachers precisely fitted to give instruction in the correct manner of interpreting a song. In fact, the same principle applies to them. At the same time it is pleasant to be able to point out that there are many teachers of interpretation who may be safely trusted with the teaching of the voice.

To be behind the scenes when the Philistine singing-master is going through a song with a pupil who is incapable of feeling a single word of what he is singing is amusing, if not edifying. The only hope for an embryo Jean de Reszke of this nature is to "pass" songs with a reliable person. Such singers can, of course, never properly enter into the spirit of the music. The most they can do is to learn the necessary expression pertaining to the ditties which they go through with their master. It may be added that there are hundreds of such singers, mostly amateur, who serve to demonstrate the fact that the teaching of singing may be classed in the manner set forth at the commencement of this article.

For the benefit of those Americans who purpose studying singing in Europe, I may be mentioned that they should on no account elect to waste money by submitting themselves to the quackeries practiced at many so-called musical institutions. At the same time there are reliable men and women teachers of singing, some of whom are capable of training the voice aright; others can teach the art of interpreting; while a certain number can be severely avoided. It is significant that many of the leading singers of the day have been pupils at the Paris Conservatoire.—George Coetz.

ONE REQUIREMENT OF SINGERS AS A CLASS FOR EXPRESSION LACK OF RHYTHM. RHYTHM IN SINGING.

WHAT is the most striking weakness of singers as a class? Lack of rhythm. Rhythm in this word is contained one of the fundamental principles of success! To sing with fine rhythmic accent means a long training in strict accuracy of notes and time—and such large numbers of singers cannot count four even beats to the measure in common time.

This theme may sound trite, may seem like the

plaint that arises on every side. The church organist dreads the advent in his choir of a new singer, since nine times out of ten it means long drill on such elemental principles as should have been learned in the kindergarten. Wherever the singer meets his fellow-musicians the old story is repeated; he has a good voice, natural musical feeling, temperament, but he cannot sing in time. When here and there appears one who in addition to his vocal gifts is a well-schooled musician, with what unaffected joy is he received! The old organist, who has lost some youthful vigor and enthusiasm, says: "He has not much of a voice, but he can come in on the beat, and so we engaged him." Let this one remark stand for hundreds of similar ones; for it voices a sentiment that is wide-spread, and which should give every singer, every student, every teacher of voice food for serious thought.

This poor musicianship among singers is easily explained, though not excused. In the nature of things the voice does not develop until about the age of sixteen. If the individual has shown musical taste and been blessed with intelligent parents, he has already had some good training on the piano at least, and knows something of the principles of music, but in the majority of cases he has done no systematic work of any kind, and is absolutely new material. Of course, if he is to be a successful singer, he must have the best of teaching for his voice, but this alone is not enough. His final place is to be determined quite as much by his musicianship as by his tone-production. If he is obliged to begin, then, in his seventeenth year a course of study which should have dated from his seventh, the prospect seems naturally uninviting, but the thing must be done.

Here comes in the question of the teacher, and an exasperating one it is. The pupil does not know, is not expected to know, what he needs; this is the business of the teacher. It is because of his experience and musical knowledge that the pupil studies with him, and it is his duty to insist upon things which he knows are vital, whether or not the pupil enjoys it or appreciates the necessity.

Leaving out of all account the mooted questions of tone-production, there is one thing upon which there can be no discussion among musicians: the basis of musical expression lies in the rhythm. Rhythmic accent is only possible to one who has mastered the mechanical part of time, knows the exact values of the notes, and can sing not only four even beats to the measure, but even accomplish the feat of a dotted quarter and an eighth. The first step in learning the esthetics of the art of interpretation is, then, to find the exact values of notes and be able to sing them with metronomic accuracy. The temperamental qualities have no proper place in music study until certain fundamental conditions of right musical thinking have been established.

But it is sad to relate that much music-teaching, at least judged by results in the singing that we hear, seems to proceed on another basis. It is easy for one naturally gifted in music to feel out in some way the general rhythm of a simple ballad, and sing it pretty nearly right, especially when the right hand of the accompaniment plays the melody all the way in unison with the voice. But this is nothing. Unless the pupil knows the value of each note, can sing it and count it in perfect time, he knows less than nothing, for he is learning to do that which will later on be a serious hindrance to his progress. The young pupil must be made to realize that ability to sing in strict time is to a musician just what the capacity to express himself in correct English is to a writer, the very foundation of his success. Moreover, if the vital importance is impressed on the pupil it is easy to teach him, because it arouses his interest in something definite, something where he himself can understand what he is striving to do, and mark his own progress.

But there is an obstacle, apt to be the result of bad teaching. A new pupil comes with a good voice, some musical talent, and sings a song with some feeling for the words, but with no rhythmic accent, no accuracy,

with all the musical values so distorted that the result is distressing. You call his attention to this fact, and then have him sing over two or three phrases in time with a firm accent. After several attempts, for at first he cannot do it correctly, he produces an artistic effect, but he looks so disappointed. You inquire as to the cause of the trouble, and find that, in his estimation, you have taken out of all the expression. There you have it. He is seeking by dwelling on the words, by labored enunciation, by an unending series of *tempo rubati*, to sing with expression, when the true meaning of music can only be brought out through rhythm. He endeavors to put a high polish on a rough board—and, naturally is foredoomed to failure.

This is the rub of the matter. Naturally everyone with any artistic instinct desires to sing with expression, and one who could only sing in strict time without clear enunciation, feeling for the meaning of the poem and the spirit of the music, would indeed be but a sorry stick. Yet one who had all the artistic instincts, and for want of proper training was unable to avail himself of them, presents a more exasperating problem.—Musical Leader.

AT WHAT AGE CAN ONE BEGIN TO EXERCISE THE VOICE?

A FRENCH musical journal recently published some notes on singing by Monsieur Giraudet, of the Paris Conservatoire. We make an extract that will interest many of our readers.

"The answer to this question which is often addressed to me, is extremely simple—at any age! It is a fact that many children, even very young ones, sing all day long. In the excitement of their games one often hears violent shouts which show that the vocal muscles are capable of considerable resisting power. Besides, vocal noise, in youth, is a need of Nature, just as is running and jumping, until the poor mother, frightened for the dear baby, cries aloud, 'Stop, you'll tire yourself!' which is followed by a pretty little pout and a 'No, I'm not tired!' half careless, half in defiance of the maternal command. All the same, one does not hear of children's cracking their voices after such vocal exercises. Endless laughter, cries of joy—such exuberance is the quintessence of life. It has never been known to injure the organs. Have we not also heard in schools children made to intone together at a high pitch? In these choruses—supposed to encourage the timid and rouse the lazy—the limit of prudence is often passed by young teachers, yet I do not know of any special injuries contracted by this custom. As to singing itself, it is among the most elementary studies. In the humblest village the school-master has to teach his pupils to sing like bees in chorus. We must also remember that religious ceremonies are accompanied by a good deal of miscellaneous singing, from a hymn and a simple melody (often pitched too high) to plain-song and choral mass. Finally we have the choir boys, and from among these many of our most celebrated singers have come. We can, at the present time, cite the names of such artists as Alhani, Patti, Nilsson, etc., with wonderful careers, who have sung since childhood. Nikita, who had great success in the Opéra Comique in Paris a few years ago, and who was a pupil of mine at fourteen, was none the worse for having sung at great concerts in America since the age of nine. Thus, facts and experience show us that nothing need prevent children beginning to sing at a very early age.

"But at what age should they begin methodically? The celebrated physiologist, Sir M. Mackenzie, replies: at the age of five, or even before. I myself should say: at two, because I have known a child of twenty-four months who could sing whole ballads and songs quite nicely. If the examples were not so rare, I could claim a certificate for the teaching of singing to infants in arms! One thing, however, is certain; that if, without risk of danger to the voice or the health, one can study singing from the

age of six or seven (which I consider quite useless), one can certainly place a girl's voice at thirteen or fourteen, and a boy's as soon as the breaking is passed. That is to say, they can be taught exercises which will lead afterward to the execution of pieces. I am anxious at the outset of these talks to set forth an opinion which I know is contrary to the general idea. Look, then, for a teacher who has patience, prudence, and knowledge, and let the children sing at whatever age they please."

QUESTIONS AND ANSWERS.

E. R.—Sieber wrote most progressively. The series of studies which he intended should follow his eight-measure thing for you to continue with, especially as they employ the same substitutes for words as are found in the Opus 92. I would keep up the studies in the Webbe and Allen book.

A. O. P.—You do not need greater control of your diaphragm—you have greater control now than you know what to do with. Just try the experiment for a month or two of forgetting that there is such a thing as a diaphragm, and the obstacle you complain of will be removed. The trouble with many young students who are in earnest and inclined to worry is that they worry about the wrong thing.

H. R. T.—Your friends are right concerning the importance of a commanding presence if one aims to fill an operatic career. I think your height is sufficiently near the average to answer all requirements. I strongly advise you to give up the idea of training your voice as "heavy as possible." Only a year or two of that treatment, and your voice will have suffered beyond repair.

The so-called Howard-Hayes method is new to me under that caption. John Howard is known to have been a profound vocal physiologist, and Mr. Hayes the advocate of a scientific study of the voice. To those who are interested in such things I should think the study of them would enable them to pass the time very pleasantly.

F. L. R.—Does not my contribution on "The Vibrato *trasse* the Tremolo" in the October number of THE ETUDE fully answer your question? If not, be more specific, and I'll try once more.

A. K. H.—I. If your teacher understands your needs, the tongue problem has probably been satisfactorily settled without calling your attention to it. To answer your question more directly, the control and position of the tongue requires attention if it show the wrong tendency; otherwise it had better be left alone.

2. Hold the back of your hand near your mouth, and blow a small stream of air noiselessly and gently against it. In this way you get the sensation of breath-control.

EDUCATION ought to liberate, but it is a sad fact that a large class claiming to be educated are very bigoted. Teachers are too apt to get into the rut—to think that wisdom will die with them. Such a spirit is quite foreign to all true ideas of improvement. I often hear teachers, on their return from conventions, say that they had derived no benefits from conventions, that they had received no new ideas, that they had heard nothing practical. I have heard these remarks, too, when the exercises had been remarkably practical and suggestive. But are we not apt to pronounce many things impracticable without giving them a fair trial, just success. I remember one of those persons pronounced Fulton's great invention impracticable. The teacher's life, above all others, ought to find "truths in trees, sermons in stones, and good in everything"—Henry Moore.

PESSIMISM is as false to life as logic is. In human life and in all things human the inspiring, life-giving, creative forces are the inseparable three: Hope, confidence, and sympathy. For human use it is evident that criticism was intended by Providence as a purgative, not a food.—Pres. Benjamin Ide Wheeler.

THE PIANO-PLAYER'S POSITION.

SYMPOSIUM BY F. L. REED, HARVEY WICKHAM, WILLIAM BENBOW, E. D. HALE, F. A. WILLIAMS, FLORENCE T. KING, RICHARD ZECKWER, MARY HALLOCK, E. B. HILL, E. F. PARKS.

THE average pupil sits too close to the keyboard, and as a consequence plays from the elbows in a cramped manner. Such playing always sounds "stuffy" to me, the phrasing is narrow and constrained, and there is a general lack of breadth, freedom, and freshness.

I advise sitting far enough from the keyboard to necessitate an easy and unconstrained reach for the keyboard, so that the elbows instead of poking out behind the back are even with (or a little beyond) the front of the body. Do not permit the shoulders to droop, although a slight tip of the body from the waist forward from an exact perpendicular is best. Swaying the body to and fro is inartistic and unlighty; besides, such motions detract from the playing by squandering energy and power that should be used directly for musical purposes.

I have little use for the revolving stool. One can get no purchase on it. The bench is better if low enough; but the polished surface is objectionable. I have found an ordinary bentwood, cane-seated chair the best, although keyboards differ so in height that such a statement is indefinite. At any rate I prefer to practice with the inside of the elbow-joint just below the level of the keyboard, by which I gain an advantage when seated at a normal height for public playing.

This manner of practice is excellent for many purposes, chief of which is to permanently shift the center of gravity of the playing apparatus from the forearm to the upper arm. Unless this is accomplished there can be no freedom of motion or breath and nobility of interpretation.—Frank L. Reed.

SOME teachers make it a point to have pupils sit low. The elbows should be a trifle above the keyboard rather than below it, so that the performer may have a position of command over his instrument.

The revolving stool is objectionable on account of its instability. Usually, too, it is so loosely made that it "wobbles." Whether a chair or bench is preferable depends upon the robustness of the student. Personally, I prefer a bench. No one whose physique will not admit of sitting upright without support should undertake a task so arduous as the playing of the piano.

I do not think it wise to call a pupil's attention to his position, unless he shows a tendency to make awkward motions or to assume absurd postures. All players have slight mannerisms, and the attempt to conform to a set model can only result in a very self-conscious attitude, which is perhaps the most disagreeable mannerism of all.

The pianist who hopes to interest his audience must have his mind fixed upon something far higher than himself or the position of his hands and elbows. I believe most of the offensive habits of certain execrables proceed from an ignoble mental attitude and a superabundance of egotism.—Harvey Wickham.

THE objections to the revolving stool are: 1. It seems becomes shaky, and sometimes noisy. Some pupils acquire the habit of sitting in a stiff, constrained position on account of a shaky stool. 2. The child turns it up and down, and almost always sits too high.

The chair (not revolving) with a back and no side arms is firm and gives a feeling of stability and confidence, and it usually has a more capacious seat. Its general aspect is more inviting and comfortable. The same advantages are apparent in the case of the bench.

Paderewski uses the chair. Hofmann and Macdowell used a bench.

As to the height,—as a general statement it seems best to have the elbow a bit below the level of the keys. Yet in the case of younger pupils it is liable to lead to the habit of playing with the fingers lengthened out flat upon the key. This is particularly true of the little finger. And it rather emphasizes the tendency to drop the hand upon the frame in front of the keyboard.

The height on a chair or bench can be regulated by using a firm cushion.

As to reach and power, it seems best to sit back far enough to allow a free relaxed condition of the whole arm, the elbows coming a little further from than the shoulders.

As to erectness, inclination, etc. Make only necessary motions, but with sufficient latitude to be graceful.—William Benbow.

If my pupil is a normal individual and knows so much as to sit easily, unconsciously, I spare myself—and him—the trouble and risk of any prescriptions touching the pose and action of the body in pianoforte-playing. He should not know he has a body, and, of course, he should not screw it around on the piano-chair, like a gyroscope, to the confusion, amazement, and constant distraction of the hearer. If he does this I quietly take him by the shoulders once or twice, that is all. If the pupil is a young woman, I lay the case before her as briefly as possible. Just so far as these subordinate matters will take care of themselves I gladly let them. The pose should be free, flexible. If the sounding rhythm be reflected in a certain graceful undulation of the torso, expressive of natural feeling, but never extravagant, conspicuous, no harm is done, but the reverse. But all mannerisms are an abomination.

For my part, I like a chair at the piano. I want to shut my eyes and dream now and then and recline to the back. The height of the chair should be such as to bring the wrist a little below the level of the keyboard's surface, this being dictated by the structure and habitual action of the hand. But for chord and octave passages I raise myself a little to throw my weight forward and over the keyboard, attacking it, so, from above, à la d'Albert. To provide for this, and, generally, for free action of the arms, to command the whole keyboard, the seat must stand at a sufficient distance from the keyboard.

But not one of these things compares in importance with the habit of breathing.

To be a scientific breather is one of the highest accomplishments of the pianist. He can achieve scarcely another single thing which will stand him in so good stead as the habit of long, deep, steady breathing. There is no trick about it; just do it and keep doing it until it becomes habitual and goes on to sleep. Every function will feel the benefit of it, and to that fine nervous balance so needed to it, the player it is the prime desideratum.—E. D. Hale.

I CONSIDER the piano-chair better than either the bench or stool. The chair gives the performer a better position at the piano, and is also much more comfortable than either the stool or bench. As the bench cannot be raised or lowered, it is not practical to the too high for some and too low for others.

2. The height most advantageous to the performer can be determined by placing the hand in a correct position upon the keyboard, and having the chair at such a height that the inside angle of the pupil's elbow-joint be a very little higher than the back of the hand.

3. The performer should sit erect and avoid all mannerisms while playing. Motions of the body and

head are not needed in piano playing, and one who makes these motions attracts more attention to himself than to his music.—Frederick A. Williams.

My general directions to pupils is to sit erect at an easy range from the keyboard, and directly in the middle; elbow and wrist nearly on a level with the ivory, and fingers at rest curving over the keys. Occasionally, however, the rule must prove flexible to meet an individual case. I have had one pupil who can command greater wrist and arm stroke as well as readier finger dexterity by a low seat and a dropped wrist; another needs an awkward height to gain best command of the keyboard.

By all means, as little bodily motion as possible; no absurd swaying and serpentine contortions of muscles; no facial grimaces; no unnecessary flourishes of the hand.

Of course, the body must not be rigid; a slight bending forward is involuntary and at times necessary. "Play to the wood," as they say in the German. When the keys are once down, the King of France with his 30,000 men couldn't change the dynamics of the tone.

In piano-playing as in oratory the greatest art is to appear perfectly natural and not make matter subservient to manner. The tyro plays as if it were hard work; the artist's hand-work looks like play. As to the desirable seat at the piano,—beyond doubt it is the highly polished bench, at the exact height to suit the individual. But for teaching purposes the barbarous, but practical, revolving stool has to solve the difficulty. Once let these major-minor points of position be settled and the track is cleared for the brain's work.—Florence M. King.

This revolving stool is preferable in a school or studio, where many persons of different height or figure play on the same piano. For individual use I prefer a rigid chair with four legs and straight back. The seat must be short, so that the pupil, while practicing, can lean back and still have the free use of his legs. If the seat is too deep, the circulation of the blood in the legs is apt to be disturbed. The height of the chair depends on the length of the upper arm (humerus). For myself I require a seat ten and one-half inches from the top of the keys to the seat, so that the elbow is on a horizontal line with the keys.

As the height varies in different persons, the length of the feet of the chair should be cut accordingly. The Steinways have three different heights in their pianos. In the upright the length from the top of the key to the floor is thirty and one-fourth inches, in the grand pianos twenty-eight and three-fourths inches, and in the baby grand twenty-seven and three-fourths inches. Therefore I am obliged to use with the concert grand a chair, whose legs are eight and one-fourth inches long in order to give me the ten and one-half inches from the seat to top of keys. The proper height of the chair is very important. I have suffered agonies in public performances when I found the seat was too high and I was unable to screw the stool farther down. To avoid that I have placed in the warehouses of the Steinways a chair that is marked with my name and which is sent whenever I play in public.—Richard Zeckwer.

REGARDING the matter of position at the piano I would say that the rule for sitting correctly are those which govern correct position at the dining table:

Place the elbows close to the sides, forearms extended at right angles to the body, the fingers outstretched; at the dining-table the tips of the fingers should touch the rim of the table; at the piano they must come in contact with the keys. The elbows must hang nicely dropped ought to stand about one inch higher than the keys.

A revolving stool is used only for arriving at a proper height for the body never to enable one to sway from side to side. Sitting far back on the piano-chair will be found to necessitate an erect

position; the inclination forward may be slight. Power should never be depended on from the position of the body, or, in other words, from the weight of the arms.—Mary Hallock.

I HAVE strong preference for the piano-chair with straight back, or one slightly slanting backward, over any other form of seat. The revolving stool and bench should be discouraged, because they have no support for the back. The revolving stool as usually built is too small for freedom and comfort, and is difficult to adjust accurately to a former height after change.

In my opinion, the player should sit at the piano with the base of the spine and the hips supported by the back of the chair. The body, thus balanced, may move easily up and down the keyboard; the muscles of the shoulders, sides, and back can have free play. The body, as I believe, should be practically erect, or possibly with a very slight inclination forward.

No "mannerisms" should be tolerated at the piano. This is the only attitude consistent with artistic dignity. All motion of the body, arms, etc., should be governed by the muscular exigencies of the technical situation. It is often advisable or necessary to assist phrasing by taking the hands off at the end of a musical sentence. In such "punctuation" it is easy to distinguish between an artificial and a spontaneous manner.

As to the height of the piano-chair, and the relative position of the player, this is dependent on various technical and musical considerations. For the average student, and for adults a chair two inches lower, with the elbows slightly below the level of the keys, is usually the safest and most practical. However, if we observe the usage of pianists of the day in this matter, we find that some sit well above the keyboard, others equally far below, and some practically opposite the tops of the keys.

These three positions have certain reactions upon technique, with which every teacher should be acquainted. Moreover, the most advantageous position for the individual pupil sometimes can be determined only by careful analysis of technical conditions, and judicious experiment. The position above the keyboard is conducive to fluent finger-technique; the weight of the arm and shoulder is involuntarily employed. The general increase of facility is remarkable, but with continued use it becomes harder to "deverticalize" arm and wrist. In consequence, the tone is likely to become shallow and hard. The position below the keyboard has an opposite effect. There is a decided loss in facility of technique, but the grasping muscles of the hand become developed to an enormous extent. There is obviously more control of the keyboard. It is easy to relax the entire arm, the tone is fuller, with more singing quality. The wrist is more independent, although there is less octave facility. In the "normal" position, with the elbows slightly below the level of the keys, one "strikes an average." There is neither the extreme facility of the high position, nor the equally uncommon grasp and singing tone of the low position, but there is a fair proportion of the virtues of both, and an absence of the drawbacks of each.

No fixed rule can be given to determine infallibly how high the pupil shall sit. The proper solution must depend largely on the acuteness of observation and the power to analyze possessed by the teacher. Consider carefully the technical virtues and shortcomings of the pupil, and prescribe accordingly. Sometimes the best results are obtained by letting the pupil occasionally employ both the high and low position, returning always to the "normal" position.

These high and low positions invariably produce technical developments if used with care and discretion, but they are dangerous if abused. Sometimes it is advisable to alternate "high" or "low" position above with the "normal." I have indicated the results produced by these various positions; the teacher must prescribe according to the physique and technical qualities and defects of the individual pupil, using abundantly patience and common-sense. Sitting

at different heights will undoubtedly neutralize many technical failings, but the experiments must be painstaking and conservative.—Edward B. Hill.

ONE of the most important things requisite to good piano-playing is the correct height and distance from the instrument of the performer's seat. If the seat be too low, one invariably loses power, and cannot easily manage the hand from the wrist in order to allow of the finger's going quickly over or under; unconsciously the elbows will bend outward in an endeavor to bring the hands to a natural position best adapted to do their work. This is one way of determining whether the seat should be raised. If too high, the fingers are deprived of some of their dexterity and freedom, and are apt to be pushed down with force from the arm instead of utilizing their own power, thereby greatly hindering rapidly and giving an uneven effect, which has been appropriately designated by one of my pupils as "lumpy-thump" playing. There is a happy medium, which allows the arm to swing freely in all directions from the shoulder-socket; this is the desired height, and can be easily ascertained by a few trials of the seat at different heights, by placing the fingers upon the white keys as if playing and using them as a pivot, allowing the arm to swing sidewise as a pendulum, if the seat be too high a feeling of stiffness will be experienced in the muscles between the elbow and wrist; if too low, between the wrist and fingers; but if the right height is attained the arm will easily and freely swing without giving any impression of rigidity; if, however, an error is to be made, I would advise that it be made in favor of the lower in preference to the higher seat.

After one has found the height best suited for him I advise one of those plain, stoutly-built, non-revolving office stools with the legs sawed to the right height; or a strong chair raised or lowered by the means of cushions. For studio use I find a bench about twenty-one inches in height suitable for smaller students, and for adults a chair two inches lower, with or without cushions as necessary.

As regards the distance from the piano. Most persons are inclined to sit too near the instrument, thus hampering the loose actions of the wrist, elbow, and arm; rather sit somewhat away from the piano, just far enough to allow the first joint (from the tip) of the thumb to rest upon the white keys, but never, under any circumstances, so distant that the thumb when not in use will hang in front and below these keys. When the correct distance is attained, the arm will easily pass to and fro before the body from one end to the other of the keyboard unhindered.

Sit erect, by all means, as this is the most comfortable position that can be assumed. It allows easy natural breathing. Of a necessity the body will incline sidewise in the direction of a long reach made by either hand toward the ends of the keyboard; or if both hands should be used simultaneously at the extremes; or if a fortissimo finger passage should demand pressure from the arm, bend the body forward a little over and above the keys, but not so low that people will think that you are near-sighted. At rests raise the hands only high enough to fall upon the next note with the desired power, but with the least expenditure of strength, and make no superfluous exertions, as this is a waste of strength and energy, and pianists as well as singers need reserved force to expend upon the climaxes.—Eugene F. Marks.

And you afraid to venture because the world offers you no opportunity even if you do work hard and become worthy of success? Do you think there is no chance for you? Well, there isn't unless you have the courage to work and be faithful. You will be pushed aside, and some one who is braver and truer shall win the prize. After proper guidance has been sought only you can do the work, only you can win your success, and only you shall receive the reward.—Eugene Thayer.

HOBBYISTS.

BY J. S. VAN CLEVE.

We all know them. There is the religious hobbyist, who, having caught a glimpse of one of the myriad flashes of God's infinite light from some pinnacle of thought, goes about insisting upon throwing this glint into the eyes of everyone by means of a little fragment of broken looking-glass which he calls his conscience. The hobbyist in politics can always set the vast and complex machinery of the great world right by just one little twist of the screw-driver of his little device, and all who are indifferent or skeptical must be classed as interested and mercenary hypocrites.

But art is not free from the hobbyist and the crank. Possibly, the art of music is rather more fully supplied with this annoying element than any other field. The hobbyist is to the specialist what the patent-medicine vender is to the genuine expert. A man may devote himself to tuberculosis, to lunatic plague, to the vocal organs, or to the teeth even, and not lose caste; on the contrary, he gains in respect; but he who assumes to cure all manner of diseases and all manner of infirmities with some mysterious cure-all never commands the respect of the wise.

Now what of the hobbyist in music who comes at you, not merely with a cheerful confidence in his power to do something for you which will be the just equivalent for your money, but who asserts that he is the only one, and that a certain little device of his own discovery or invented by himself will work like a talisman? Are there such men in the profession of music-teaching? Not so many, fortunately, as we sometimes think; but, nevertheless, far too many for the good of the world and for the good repute of the profession. Here, for example, is a singing teacher who actually claims that after hard study for twenty-five years he has worked out the only real and scientific theory of the voice ever known, and claims that no voice-trainer ever worked otherwise than in the dark by instinct. One such, who is now in my mind, is really a capable man, and up to a certain point does good to his pupils (and I think that he is persuaded in his own mind that his claim is no fake, but a veritable gospel). His rivals, of course, ridicule his pretensions, and allow him no merit whatsoever, and so run very dangerously near to the edge of hobbyism themselves.

The elements which make up hobbyism are good things; it is only the chemical union of them which does mischief. To speak after the manner of the chemist, the hobby is a close union of precious thought with intense enthusiasm, and both these are good; but when mixed in dangerous proportions, they become a deadly compound. A dangerous acid, if separated into component elements, may be as harmless as milk. In all this hobbyism, however, the chemical compound consists, to speak more strictly, of three elements, viz.: precious knowledge, intense enthusiasm, and virulent self-conceit. It is the element of selfhood, or arrogance, or narrowness in the hobbyist's nature which makes what he does offensive and dangerous.

But how is hobbyism to be cured? Has it an antidote? Most certainly. To the teacher I should say, Go religiously and regularly to the State and National Associations of musicians, and you will be assuredly cured of hobbyism, or else so exposed and advertised as a hobbyist that you will become harmless; while to the pupil I would say: Attend all the performances of the students that you can, and particularly those given by pupils of some other teacher than your own; and especially make it a part of your musical religion to support, by purchasing tickets, the recitals of visiting artists, by listening with all your ears and heart and mind to what they have to tell you.

Whoever loses himself in trivialities must pay penance to his nobler nature; but the one who seeks such things designedly is fortunate, since he has nothing for which to repent.—Wagner.



EDITED BY EVERETT E. TRUETTE.

STUMBLING-BLOCKS TO YOUNG STUDENTS. I. KNOWLEDGE OF THE INSTRUMENT.

own observations, or upon the theoretical knowledge gained from text-books and instructors. It is right here that the cornerstone should be laid in the foundation of the organist's musical education. There is a wide diversity of styles and contents in organs, and a thorough understanding of the length and construction of the pipes will enable one to know just what quality of tone to expect when a stop is drawn.

The keyboards are always constructed according to a general plan. When there is a single row of keys, it is called the Great Organ. (Sometimes it is inclosed in a swell-box.) When there are two rows of keys, the lower is called the Great Organ, and the upper, the Swell Organ, the latter so named because the pipes are placed in a box, with shutters, which open and close, increasing or decreasing the volume of sound. When there are three rows of keys the middle one is the Great Organ, the upper one the Swell, and the lower one the Choir Organ.

If there are four keyboards the upper one is the Solo, or Echo Organ, and the three under ones are, respectively, the Swell, Great, and Choir Organ. The Pedal keyboard contains from twenty-seven to thirty notes, and furnishes the low Bass for the Manuals.

The couplers or large instruments are an exceedingly interesting study. The one-manual organ, with pedals, would probably have one or two couplers: Great to Pedal and Great Super-octave.

The four manual organ will have from ten to twenty. The union couplers are arranged as follows:

Great to Pedal. Swell to Pedal. Choir to Pedal. Solo to Pedal.

Swell to Great. Swell to Choir. Swell to Solo. Choir to Great. Choir to Swell. Choir to Solo. Solo to Great. Solo to Swell. Solo to Choir.

Besides the above there are numerous sub-octave and super-octave couplers. In modern organ-building combination pedals have been introduced. They are placed underneath the manuals, just above the pedal-board, and are used to draw on, and push off, stops and stop combinations with the feet, so that the hands will not have to be taken from the keys. A large three manual organ will have from the following list:

Great to Pedal (reversible). Full Organ. Great Forte. Great Mezzo. Great Piano. Swell Forte. Swell Mezzo. Swell Piano. Choir Forte. Choir Piano. Combination crescendo and diminuendo pedal. Swell pedal.

Organ-pipes divide themselves into two classes: Flue and Reed. The flue pipes are also divided into open and stopped. The pitch of a tone is determined by the length of the pipes, and the quality by its structure and form. For instance, if the stop marked Great Organ, Open Diapason, eight feet, were drawn, we would get an open-flue tone from a set of zinc pipes whose lowest pipe is eight feet long. In drawing the stop marked Swell Organ, Oboe, eight feet, the tone would be an imitation of that instrument (Oboe or Hautboy), having a reed-like quality, the lowest pipe being eight feet long. Further, if the pedal Bourdon, sixteen feet, be drawn, we would get a mellow, full tone, from a wooden pipe. The pipe

itself is only eight feet in length, but, by having a plug in the end of it, produces a tone of the same pitch as from an open pipe twice its length. It is well, therefore, to get these groups systematized, according to the following arrangement:

Open Flue Pipes: Double Open Diapason, 16 feet (Wood or Metal). Open Diapason, 8 feet (Metal). Dulciana, 8 feet (Metal). Salicional, 8 feet (Metal). Viol de Gamba, 8 feet (Metal). Violoncello, 8 feet (Metal). Principal, 4 feet (Metal). Violina, 4 feet (Metal). Flute Harmonic, 4 feet (Wood or Metal). Twelfth, 2 1/2 feet (Metal). Fifteenth, 2 feet (Metal). Piccolo, 2 feet (Metal). Mixtures. Pedal Violone, 16 feet (Metal).

Stopped Flue Pipes: Bourdon, 16 feet (Wood). Stopped Diapason, 8 feet (Wood). Flute, 4 feet (Wood or Metal). Pedal sub-bass, 16 feet (Wood).

Reed Pipes: Tuba, 16 feet (Metal); Lower octave, Wood. Posacon, 16 feet (Metal); Lower octave, Wood. Trombone, 16 or 8 feet (Metal). Trumpet, 8 feet (Metal). Bassoon, 8 feet (Metal). Oboe, or Hautboy, 8 feet (Metal). Clarinet, 8 feet (Metal). Vox Humana, 8 feet (Metal). Horn, 8 feet (Metal). Clarion, 4 feet (Metal).

Whenever possible, it is advisable for the teacher and pupil to enter the organ, and examine each set of pipes, testing their length, and the quality of tone produced. In this way only will a practical working knowledge be obtained. One may read the standard works on organs and organ-building, but this is not enough; there should be familiar acquaintance with the mechanical construction, the functions of the couplers and combination pedals, and the volume and variety of tones produced when one or more stops are drawn. As for the action and wind supplying parts, these must be studied to the extent that simple repairs could easily be made, knowing just the exact location where the difficulty would be and the means required to remedy it. The constant improvement, over old methods, and the introduction of new innovations demand that our fund of information shall be constantly increased. Time was when the tracker action was the only difficulty that had to be contended with. But, with the electric and the tubular pneumatic actions, both for the keys and draw-stops, the complications are infinitely multiplied. The organist, then, is not only a performer; he is a man of wide knowledge and culture, capable of combining both the mechanical and musical aspects of his craft into an artistic unity.—W. D. Armstrong.

THE PERILS OF EXTEMPORIZATION.

In a late issue of the *Musical Herald* there is an article by Mr. J. Weston Nicholl on the "Perils of Extemporization." "There is a general impression," he believes, "that only specially talented people can extemporize. Nothing can be farther from the mark. Anyone with a spark of musical invention can learn like any other branch of music." He instances the organ-students at the Paris Conservatoire, where "all

and sundry must extemporize" even to the neglect of solid work. "To be able to extemporize is no doubt, absolutely essential to an organist, but it is important branch of music relegated to its proper sphere," says Mr. Nicholl. "If a musician possess any originality, anything to say worth saying, then let him work out his ideas, not in the enervating

atmosphere of the concert-room, but in the privacy of his own study, rejecting the bad, perfecting the good, until he is thoroughly satisfied that he has produced the best that is in him." The moral he draws is this: let there be not too much extemporizing, but let that little be good. He is surely not exaggerating when he complains of the poverty of invention, and the lack of talent which the average organist exhibits when he essays to extemporize. Did not Sir Walter Parratt once record his opinion that "extemporizing on the organ will frequently become an aimless, hairless, rhythmless wandering among the keys to which no change of stops can give any interest?"

HOW TO PROCURE AN ORGANIST.

A WRITER in the current number of the *Musical Times* gives the following account of the method propounded by Thomas Macn, in his "Music's Monument":

"The certain way I will propose shall be this, viz. I will first suppose you have a parish clerk, and such an one as is able to set and lead a psalm, although it be never so indifferently."

"Now, this being granted, I may say that I will, or any music master will, or many more inferior, as virginal players, or many organ makers, or the like; I say any of those will teach such a parish clerk how to pulse or strike most of our common psalm-tunes, usually sung in our churches, for a trifle, viz., 20, 30, or 40 shillings, and so well that he need never bestow more cost to perform that duty sufficiently during his life."

"This I believe no judicious person in the art will doubt of. And then, when this clerk is thus well accomplished, he will be so doated upon by all the pretty ingenuous children and young men in the parish, that scarcely any of them but will be begging now and then a shilling or two of their parents to give the clerk, that he may teach them to pulse a psalm-tune; the which any such child or youth will be able to do in a week or fortnight's time very well."

"And thus little by little the parish will swarm or abound with organists, and sufficient enough for that service."

The accomplishment of "pulsing" a psalm-tune no longer entitles its proud possessor to be described as an organist, even if he has bestowed his skill on the parish clerk; and Macn's vision of an England swarming or abounding with pulsers or strikers is still—luckily, may it be said—unfulfilled.

With the true instinct of the antiquary, our historian has scattered anecdotes on a variety of curious subjects—music-houses, hymn-books, innovators, impostors, and many more, and his "History" would repay reading for these alone. It might almost be said that Hawkins, reversing an all too familiar process, set out to be dull, and ended by being interesting.—H. B.

A QUESTION OF NATIONALITY.

It has been my lot for a number of years to be connected professionally with churches when the choral music was furnished by volunteer choirs. At one time I was organist at a church in which some of the services were conducted in the German language, the choir learning the words mechanically and singing them without, in most cases, any idea of the meaning.

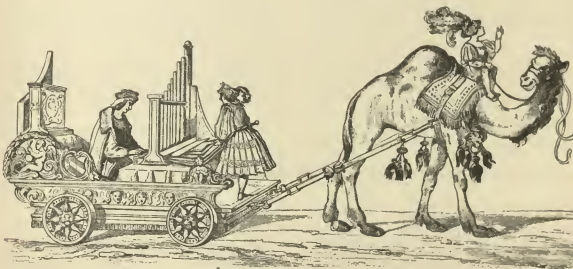
An enthusiastic young miss, who had but lately joined the choir, and was very much overwhelmed by the novelty of it all, used to exhibit a special interest in the manipulation of the organ, satisfying her curiosity by asking frequent questions.

When the evening came around to rehearse for the first German service, she was doubly interested, and the questions flew thick and fast. Finally, when an anthem with text in German characters was set

up before me, she could restrain herself no longer, but burst out:

"Why, Mr. E—, how can you possibly play German music on an English organ?"

Of course, her question was greeted with shouts of laughter from the choir, but, as she had asked it in all seriousness, I took occasion to enlighten her by preaching a sermonette (a favorite subject of mine, by the way) on music as a universal language. But I couldn't help wondering how such dense ignorance could exist in an enlightened community, or what she had learned from her music-teacher in the public schools.—J. Lawrence Erb.



REGAL, OR PORTATIVE ORGAN, USED IN PROCESSIONS IN THE EARLIER STAGES OF THE EVOLUTION OF THE ORGAN.

THE PIPE-ORGAN IN THE HOME.

THE present writer notices with much interest and great satisfaction the increasing tendency of persons of means and musical appreciation to include a pipe-organ in the scheme of the well equipped music-room. The time was when a piano and a harp were considered all that was necessary, and if a violin were added the fittings were almost palatial, while if there was a wind instrument at all it was but a feeble harmonium or a cabinet (reed) organ. The present day, however, finds the fine private residence containing, besides its library and dining arrangements, a music-room worthy the name, in which acoustics are considered and in which a pipe-organ is as much a necessity as is the long-suffering and familiar pianoforte.

The following specifications are of an organ just built by the firm of Jesse Woodbury, of Boston, and set up in the new music-room recently added to the home of Mr. Frank O. Wellington, general manager of the Fore River Ship and Engine Company of Quincy, Mass.:

Great Organ. Open Diapason, 8 feet. Dulciana, 8 feet. Melodia, 8 feet. Union Bass, 8 feet. Flute Harmonique, 4 feet.

Swell Organ. Salicional, 8 feet. Voix Celeste, 8 feet. Stopped Diapason, 8 feet. Viola Oboe, 8 feet. Pedal Organ. Bourdon, 16 feet.

Pedal Movements. Swell Piano, Swell Forte, Great Piano, Great Forte.

Mechanical. Swell to Great, Swell to Pedal, Great to Pedal, Swell Tremolo.

The bellows and water motor are directly underneath in the cellar, and the whole is built in an alcove of a room about thirty-four by twenty feet and about eighteen feet high.

The young son of the family, for whom the instrument is designed, has been a student of the pianoforte for five years, and is now in a preparatory school for Harvard College. Considering the fact that he is to be fitted for a profession, and not by any means to become a professional musician, the organ and, in fact, the whole music-room takes on the aspect of a luxury, and not of a necessity.

Appreciating the fact that the influence of music

is always a refining one, and the practical view of the case, that a technical knowledge of the organ might add some hundred a year to the income of a young man if occasion demanded, the family have planned this part of the education of their son. The community at large are much the richer also for the presence of such an instrument in their midst, and I wish that I might reach the ear of the wealthy who, though not musicians necessarily, yet, being music-lovers, could, did they stop to consider it, add so much to the musical wealth of town or country by the introduction of this King of Instruments into the home.—John H. Guttersom.

MIXTURES.

The discussion as to who wrote the tune for "God Save the King," which is also used for "America," has been revived. Dr. W. H. Cummings some time since delivered a lecture before the Royal Institution in London and reiterated the belief expressed by him as long ago as 1870 that the tune was written by Dr. John Bull, the first Gresham Professor, appointed by Queen Elizabeth in 1507. It has been variously attributed to Lully, Purcell, Handel, Ravenscroft, Henry Carey, and others. Carey's sons going so far as to claim a pension on the ground. According to Dr. Cummings, the "Ayre" was found in 1840 in a volume of compositions by Bull, although it was not in Bull's handwriting. Dr. Cummings argues that the identity of this music with the modern tune is established by its form and rhythm, a variation of the old dance, the "Gaillard" which is made up of two-bar groups of triple time, with two parts of six and eight bars, respectively.

Here are some useful hints by Dr. Vincent, the well-known English musician, which are designed to help an organist to stand and judge an organ, and to find out its strong and weak points. Here are some of the questions which he suggests: Does the specification speak of notes or pipes? Does the gambus on the swell go right through? What is the scale of the pipes judged by results, not inches? Are the stops in sympathy when combined one by one? How does the principal go with the eight-foot stops? How is the wind-supply when tested by a sustained note with thick *staccato* chords under it? How are the sound-boards, wind-channels, and pallets? Does the pressure of wind and tone quality stand the test of the "old Hundredth," played *legato* on the full organ with pedals in lowest octave? Are the reeds equal? Has zinc been used for spotted metal? How do the notes repeat if the action is pneumatic?—E.

QUESTIONS AND ANSWERS.

M. S.—Kindly tell me through THE ETUDE the relation of the pipe-organ to the piano; that is, why so many of the students of the piano also take up the organ. Is it an advantage to study both?

ANSWER.—Students who aim to be organists study the piano because it is absolutely necessary for their success. Those who aim to be solely pianists do not take up the organ for a similar reason, as, while the study of the organ does aid a pianist somewhat, it is in no way necessary.

The reasons why many piano-students also study the organ are varied and not always creditable. Many take up the study of both with the avowed expectation of falling back on the organ if they fail as pianists, forgetting that the same causes will make a failure in either study. Many others study the organ to add to their income by having employment on Sundays as well as week-days. A few study both instruments believing that they will make a success with both, and aim to be competent in both. These are the earnest students who study carefully and assiduously, leaving no stones unturned which could retard their success.

NEW SACRED MUSIC. ANTIEMS.

"HARK, Hark, my Soul!" Houseley (Schmidt).

"Saviour, Breathe an Evening Blessing." Houseley (Schmidt).

"Crossing the Bar." Houseley (Schmidt).

"A Holy Air is Breathing." Scott (Schmidt).

"Gently, Lord, O Gently Lead Us." Lansing (White-Smith Company).

"Jesus, Saviour, Pilot Me." Schnecker (Ditson).

"More Love, to Thee, O Christ." Schnecker (Ditson).

"The Virgin's Hymn." Spence (Ditson).

ORGAN MUSIC.
Bereuse
Prelude and Melody in F } Read (White-Smith Company).
Offertory in B-flat

Mr. Gervaise Cooper, at the age of over ninety, is still an organist of Duffield Wesleyan Chapel in England. He probably is the oldest active organist in the world. He has officiated as organist continuously in various churches for fifty-eight years. Mr. Thomas N. Welber, of the Parish Church, Axminster, played "God Save the Queen" in 1838 when Queen Victoria was crowned, and again in August when King Edward VII was crowned. He has been organist in this little town for upward of sixty-four years. In Huddersfield Parish Church Thomas Parratt and his son Henry have presided, one after the other, at the organ for ninety years. Organists are noted as long-lived, and we think that these cases are the most noteworthy examples of such longevity.

We have received a copy of the specification recently sent out by the Austin Organ Company of the large organ to be erected by them in St. Mark's Church, Philadelphia. This organ was designed by Mr. Minton Pyne, organist of the church, and contains many novelties and illustrates his personal ideas of what a large organ should contain.

The instrument has 4 manuals, and contains 64 speaking stops, subdivided into 9 distinct parts: 2 great organs, 2 choir organs, swell, solo, echo, nave and chancel pedal organs. One division of the great organ is placed in a swell-box, while the other division is on an open chest. The latter division contains 3 eight-feet open diapasons. The list of stops in the swell is peculiar, there being no Bourdon or Stopped Diapason. The absence of these stops, while perhaps suiting some organists, will prove a thorn in the side of organists of the Gullstrand school, since many of the effects called for in his compositions cannot be obtained. There is a very attractive variety of reed and string-toned stops and a good-sized pedal organ. There are 2 distinct consoles: one for the entire organ and another with two manuals and pedal for the chancel division. The action is electro-pneumatic. The pedal keyboard has 32 keys, and is concave and radiating.

Student Life and Work

WHY COMMENCE received to the query pronounced in the September

BY. We regret to say that no answer was sufficiently comprehensive to win the prize offered; but we take this opportunity to make honorable mention of the replies sent in by F. T. Steingraber, Marie F. Vellines, and Annie Webb. These three replies taken together practically answer the question.

1. The series of tones used in music represents a growth, a small number added to at both extremes. The lowest tone used by the Greeks, from whom we derive our musical principles, was represented by the first letter of the alphabet according to the rules of the theorists of the early centuries of the Christian era. The pitch of this note corresponded to the first space of the bass clef. Later a note one degree lower was added, which was called G. Gradually the series was added to above and below. This point was suggested by Miss Webb and Mr. Steingraber.

2. In the works of the early composers the Ecclesiastical scales were used, a series being selected beginning on various notes, roughly corresponding to a succession of eight notes, using white keys only. In the course of years, after many trials it was found that the series beginning on C gives the most satisfactory basis for a system of harmony. Since then all major scales have been formed on the model of the scale of C. Miss Vellines touched on this point in part.

HOME STUDY. "ONCE a student always a student" is a phrase that has significance. "He who stops studying, stops growing" is a terse way of stating a fact familiar to all educators. The department of STUDENT LIFE AND WORK has readers who are teachers as well as students, that is, persons who have taken up professional work in music without laying down some of the habits of the student. In fact, some of the busiest teachers in the United States are the closest students of subjects bearing upon their work.

There is another class of students, those who are no longer carrying on work under a teacher's direction, but are dependent on their own efforts, their own initiative, and their own persistence—no outside stimulus to work such as a teacher's demands or a fellow-student's rivalry. Such persons are "home students," and their number is so great that the subject of home reading and home study has become a subject of large importance. In an article in the *Saturday Evening Post*, Dr. William R. Harper, President of the University of Chicago, has taken the position that home study is feasible, desirable, and necessary. His remarks, although applicable to the general student, nevertheless easily fit the music student who wishes to improve in his knowledge and his consequent fitness for promotion.

"During the years of early manhood and middle age, not to speak of old age, it is the home work alone which is possible. The world outside of school divides itself into two classes: those who read and study at home, thus continuing to rise higher and higher, not only in the intellectual sphere of life, but as well in the more practical sphere; and those who do not read and study at home, and for this reason sink lower and lower in the grade of human life, dragging with them all with whom they may come in contact. If there is any single necessity in life more vital than any other, it is the necessity for pressing forward intellectually from year to year as

one grows older; and this necessity is all the greater if for any reason one in early life has been deprived of ordinary school privileges. When it is remembered that men and women who were denied in early youth the ordinary privileges of education have attained the highest places of influence in almost every line of life's activity, it ought to be felt by every American youth that, however handicapped he may be to-day because of lack of education, there is no reason why, before to-morrow has come, or the next year, he shall not have made some progress in the effort to make up for past deficiencies.

"We find ourselves thinking of two classes—those who engage in home reading and study for the sake of personal improvement and mental culture—a most worthy motive; and those who do this work in order that they may be able to earn a larger salary, and consequently live a more comfortable life. What man or woman does not find himself in one or the other of these classes? Home reading and study is something, therefore, which ought to engage the thought and consideration of every human being. The fact that every man or woman is not engaged in home reading and home study is to be explained on the ground that no system has yet been suggested applicable to all or capable of arousing in all the necessary interest and ambition.

"What does it involve? First of all, a steadfast purpose. One who has a mind so fickle that it may not be held to the consideration of a particular subject cannot hope to accomplish much. The sources of discouragement will prove to be many. Matters of even small importance will be found distracting. To hold one's self to a line of work month after month is in itself an indication of strong intellectual ability. One must not be disappointed if failure comes again and again, but the very fact of failure points only too clearly to the need of such work, and, this fact being appreciated, steadfastness of purpose will come to be more and more easily cultivated.

"It is not so much a question of the length of time. Many deceive themselves in supposing that long hours are necessary for mental improvement and intellectual progress. It is true that, everything else being equal, the more time one can devote to the study of a given subject, the greater will be the results; but, after all, it is not so much the length of time devoted as the regularity with which the work is followed up. Here, too, something depends upon the mental constitution of the individual. For one person, reading or study for thirty minutes a day through a long number of days without interruption will accomplish more than the same total number of minutes given once a week through the same period of time. Another individual will do better to take up the subject once a week, and in three hours of consecutive work will accomplish more than a study of six days of thirty minutes each day. But, one's mind works in best order to determine how much will be regularity.

"What will such work secure? First of all, peace of mind, for the mind cannot be calm and at rest which does not have something on which to feed. A sense of satisfaction will pervade the mind because the mind is occupied. The consciousness of new acquisitions will steady and strengthen the intellectual faculty and the individual who thus performs regular intellectual progress he may find himself, will begin to feel a self-respect to which before he was a stranger. "Home reading and home study will bring a larger

supply of better bread and butter. Let us neither magnify the bread-and-butter point of view nor minimize it. Let us rather take it for what it is worth. But we may not fail to see that it is the men who can control their minds and thereby can control the minds of others that occupy to-day the high places."

THE HAPPINESS man ever troubled himself with OF WORK. asking much about was happiness enough to get his work done. It is, after all, the one unhappiness of a man that he cannot work; cannot get his destiny as a man fulfilled. Behold, the day is passing swiftly over, our life is passing swiftly over; and the night cometh wherein no man can work. The light once come, our happiness, our unhappiness—it is all abolished that has not vanished; our work, behold, it remains, or the want of it remains—for endless times and eternities remains; and that is now the sole question with us forevermore! Brief, brawling day, with its noisy phantasma, its poor paper crowns—tinsel gilt—is gone; and divine, everlasting night, with her star diadems, with her silence and her verities, is come! What hast thou done, and how? Happiness, unhappiness—all that was but the wages thou hadst; thou hast spent all that in sustaining this hitherward; not a coin of it remains with thee; it is all spent, eaten; and now thy work—where is thy work? Swift, out with it,—let us see thy work!—Carlyle.

TEX QUESTIONS FOR THE CURIOUS STUDENT.

1. What city was partly destroyed by fire while the ruler amused himself with making music? Who was this ruler?
2. What nation of antiquity instituted contests in playing musical instruments?
3. Who is considered the patron saint of music?
4. A minstrel discovering the place of imprisonment of his king by slaying a girl known to both. Who was the king? Who was the minstrel?
5. What army was it that sang religious hymns before giving battle? Can you name more than one?
6. What celebrated German king was fond of playing the flute?
7. What great English poet, who lived in the time of Cromwell, was also a musician?
8. What great astronomer, German by birth, but living in England, supported himself, during his early career, by giving music-lessons?
9. What countries use the tune we know as "America" as the music to a national anthem?
10. What is the name of the chorus during the singing of which it is customary for the audience to rise? From what oratorio is it? Who wrote the oratorio?

THE TRUE ART.

As an introduction to his book, "The Ruling Passion," Dr. Henry Van Dyke has written what he calls "A Writer's Request of His Master." The student of music can easily apply his prayer to his own work, particularly the one who views his life seriously and means to make his work his real self. The prayer is as follows:

Lord, let me never tag a moral to a story nor tell a story without a meaning. Make me respect my material so much that I do not slight my work. Help me to deal very honestly with words and with people because they are both alive. Show me that, as in a river, so in a writing clearness is the best quality, and a little that is pure is worth more than much that is mixed. Teach me to see local color without being blind to the inner light. Give me an ideal that will stand the strain of weaving into human stuff on the loom of the real. Keep me from curing more for books than for folks, for art than for life. Steady me to do my full stint of work as well as I can, and when that is done, stop me, pay what wages Thou wilt, help me to say, from a quiet heart, a grateful Amen.

Musical Items

MARCELLA SEMBRICH is here again. The German Vocal Union has a membership of 100,399.

WEBER'S "Freischütz" had its six hundredth representation at Dresden this year.

THE daughter of the composer Dvorák recently made her debut as a concert-singer.

At a sale of musical copyrights in London in September last, Raff's "La Flûsse" brought \$2000.

SEOFFO, the Russian composer, did not take up music seriously until after his forty-third year.

A NATIONAL SALENORFEST is to be held June 17-20, 1903, in the World's Fair Grounds, St. Louis.

MOISIN, the Belgian violinist, will teach in New York and appear as soloist at concerts this winter.

The Maine musical festivals were held October 2 to 4th in Bangor, and October 6th to 8th in Portland. GREGG has declined an invitation to attend the Bristol, Eng., Music Festival on account of ill health.

It is now announced that Shlinski's concert-tour of the United States has been abandoned for this year.

MR. GEORGE W. CHADWICK's overture, *Melpomene*, was played at the last Worcester, Eng., Music Festival.

MASCAGNI and his company are now touring the country, having opened their season in New York, October 8th.

An American inventor has put on the market a kettedrum in which mahogany-wood instead of copper is used for the shell.

PADEREWSKI has arranged for a series of forty recitals in England. He will play but once in London, on November 11th.

The next meeting of the New York State Music-Teachers' Association is likely to be in Troy. Mr. Carl G. Schmidt is president.

RICHARD STRAUSS has completed two new works, one a symphony, the other a setting of a ballad by Uhland, for soli, chorus, and orchestra.

It is announced by a London paper that Edward Lloyd, the English tenor, is to make a concert-tour through the United States and Australia.

STATISTICS relative to the manufacture of pianos show that during the last year 127,065 were disposed of in Leipzig, for home and foreign trade.

The collection of rare musical instruments presented to Yale University, by Morris Steiner, for which a hall has been built, is open to the public.

THE last Worcester, Mass., Music Festival is considered a greater success than previous ones. A suggestion has been made to have the festival held biennially.

ACCORDING to a German exchange, there are 2019 large and small theaters in Europe, of which 420 are in France, 412 in Italy, 279 in Germany, and 217 in England.

A DETROIT correspondent says there is an effort on foot to establish a permanent orchestra in that city. The project includes the building of a new music hall.

LEONORA JACKSON, the American violinist, has gone to Berlin, where she will take up special studies with her former teachers, giving up concertizing for the present.

S. E. JACOBSON, a distinguished violinist and teacher, died in Chicago, October 3d. He was the teacher of many well-known violinists, both in Europe and the United States.

RUDOLPH BIRL, an eminent Austrian organist, who died this summer, succeeded Preyer, the friend

of Schubert, as organist at St. Stephens. He was an authority on church-music.

At a concert in Pittsburgh, last month, by the New York Symphony Orchestra, Walter Damrosch, director, an excerpt from Mr. Damrosch's new opera, "Cyrano de Bergerac," was played.

JORDAN HALL, the auditorium in the new New England Conservatory, will seat over one thousand persons. There is also a smaller concert-hall with a seating capacity of about four hundred.

The Pittsburgh Orchestra cost \$90,000 last year, but its supporters consider the money well spent. Thirty other places were visited. For this season the orchestra will number seventy-three players.

MR. GEORG HENSCHIEL will be connected with the New England Conservatory, Boston, this winter, as a vocal teacher. After this year Mr. Henschel expects to devote his entire time to composition.

THE latest Bohemian violinist to seek laurels and dollars in the United States plays with Richter's Orchestra at Manchester, England, on the 8th, and several days later will sail for the United States.

A PLAYBILL for a small provincial theater in Germany, in announcing a performance of "Lohengrin," offered, as a premium, a consultation and professional work with a local dentist, who was also the director of the theater.

FOR the season of open-air concerts which lately closed in London, the County Council voted \$62,500, which provided for one hundred and twenty-eight players. In addition fifty-two extra hands assisted in the concerts.

A GERMAN paper cites the case of an organist named Dean, of the Cathedral of Lund (Sweden), as the oldest living organist. An English musical journal mentions Mr. Gervaise Cooper, of Duffield, who is over ninety years of age.

E. F. WALKER & Co., a noted firm of organ-builders in Germany, recently created the one thousandth organ made in their factory. For three or four generations the name of Walker has been associated with the pipe-organ industry.

ST. JAMES' HALL, London, has been remodelled at an expense of \$150,000. A system of double windows has been used to exclude street-noises. A London paper, in giving an account of the changes, says that no arrangement has been made to heat the hall.

A MUSICAL-ART ASSOCIATION is being organized in Indianapolis, the object being to promote the giving of high-class concerts. Walter Damrosch and his orchestra have been engaged for a two-night music festival, one concert to be devoted to Wagner's music.

MR. LOUIS V. SAAH, of New York City, is the winner of the contest for the composition to be sung in the competition for the prize offered by the Emperor William at the Saengerfest to be held in Baltimore next June. Three hundred and ninety-eight compositions were submitted.

THE third volume of the "Oxford History of Music" is now ready. It was written by Sir C. H. H. Parry, and is devoted to "The Music of the Seventeenth Century." It is one of the most valuable of the series, and seems to be on the plan adopted in the author's "Evolution of the Art of Music."

A CHICAGO manager says that Mr. Henry W. Savage, of the well-known opera company, has put on the stage at least 5000 performers from Chicago and vicinity during the past five years. The applications for positions from the various music-schools of Chicago are upward of 10,000 a year.

THE first organ constructed in the United States has been attributed to John Clark, who built an organ for the Episcopal Church in Salem in 1743.

There are now 129 organ factories in the United States having a capital of over \$5,000,000. The annual product is valued at more than \$5,000,000.

AT Beziers, the "French Bayreuth," where St. Saëns' new dramatic work was produced last September, the number of performers surpassed all other well-known open-houses. The orchestra numbered 400, including 35 harpists. The performances were given in a large arena formerly used for bull-fights. The audience, on the first day, numbered 12,000.

MR. JAMES G. HUNCKER, the well-known New York musical critic, and author of some of the most valued works in musical literature, has retired from musical journalism, and will act as dramatic critic for the New York Sun. He has several important works in musical literature under way. Mr. W. J. Henderson has left the New York Times and will be the music critic of the Sun.

SPEAKING of the famous composers of the New Russian School, a well-known writer says that Balakireff was a mathematician; Cesar Jui, a general of engineers in the Russian Army; Rimsky-Korsakoff, an officer in the Russian Navy; Seroff and Tchaikowsky followed the law; Borodin was a military surgeon; Solovieff an author; and Dargomyzsky, a land-owner.

THE following from the *Philadelphia Times*:

"A committee appointed by a church to act upon the matter of music for the services advertised for somebody to take charge of the choir and play the organ. The following was among the replies:

"Gentlemen: I noticed your advertisement for an organist and music-teacher, either lady or gentleman. Having been both for several years, I offer you my services."

NEW PUBLICATIONS

MUSICAL ANALYSIS: A HANDBOOK FOR STUDENTS. By HENRY C. BANISTER. Charles Scribner's Sons. Price, 75 cents.

Professor Banister's works are esteemed as among the clearest and most useful text-books on theoretical subjects. This work makes available, at a low price, the clear statement of the principles of musical analysis contained in a former work which was so much larger as to be expensive for the average student. It will be helpful in preparing for examinations or to the student of composition.

CONFESSIONS OF A VIOLINIST: REALITIES AND ROMANCE. By DR. T. LAMB PHIPSON. J. B. Lippincott Company. Price, \$1.50.

Dr. Phipson is one of the greatest living authorities on subjects connected with violinists, and this work contains some of his most valuable writings in the shape of biographical sketches, reminiscences, studies, and episodes, with some romantic stories interspersed, all drawn from real life. In a measure, the book may be considered as a continuation of the author's "Voice and Violin." It is a fascinating volume for one who is interested in the violin, violinists, and violin-playing.

THE OPERA. A Sketch of the Development of the Opera. With Full Descriptions of All Works in the Modern Repertory. By R. A. STREETFIELD, New Edition, Revised and Enlarged. J. B. Lippincott Company. Price, \$2.00.

The reader who is interested in the subject of the opera in its various phases, and the student of musical history, will welcome this new edition of a work that was out of print for some years. In its present shape it is considerably improved over the original work, and, of course, brought nearer to the present day. It has a place in every musician's library as an authoritative statement of the subject.

PUBLISHERS NOTES

The advance orders for the Leschetzky System of Technique by Marie Pentzer are still pouring in from all sides. The work is fairly well along toward completion, and during the present month there is still time enough to receive a copy at the advance order price of \$1.00.

It must be understood that this work offers to the teacher and student a complete and thorough system of technique in all its various forms, and quite strenuous it is. It is intended for those who are earnest and ambitious. It recognizes the weakness of the hand and sets its task to overcome all the natural disadvantages of the fingers and muscles.

This work has the indorsement of Leschetzky himself, and the name of the work is "The Modern Pianist." Do not let sending for a copy of this work, as by next month it may be too late.

It will be well for even those who are wedded to some other system of technique to examine the merits of the Leschetzky work. It has features that are valuable to every system, even if it is not adopted as a whole. To every wide-awake teacher we would say procure a volume at this time.

We would call attention to the three works that have appeared during the past month. These are possibly the best works that we have ever gotten out.

Mr. Perry's work, entitled "Descriptive Analysis of Pianoists Works," is a volume of literature of 300 pages, and there are fifty pieces analyzed. These pieces are the most prominent concert numbers that are now played. Besides these, there are a number of essays germane to the work, such as "The Sources of Information Concerning Musical Composition," "Traditional Beethoven Playing," "Emotion in Music," "Music of the Gypsies and Liszt's Hungarian Rhapsodies," and half a dozen essays of this order. These descriptions are extremely interesting. They do not take up the structure of music, but deal with the emotional, historical, and poetical.

Another work that we have recently issued is "Suggestive Studies for Music-Lovers," by Caroline I. Norcross. This is the only method that was ever published that is not intended for little children, but for older pupils who are intellectually matured. This appeals to colleges, universities, and to those who are proficient on other instruments and desire to take up the piano, and this number of students is quite large. The selections are all of the highest order, and besides this there is a theoretical course running through with the piano that makes it of additional value.

Our other work is "The First Studies of Bach," which is intended as an introduction to the "Little Preludes." The work has seventeen numbers. It contains a good biographical sketch of Bach, and is the only volume of Bach that we know of that is easy enough for the average pupil to take up. All those who desire their pupils to be thorough in contrapuntal study will certainly begin with this work. It has been on the market about a month and is already extensively used.

All of these works are advertised elsewhere in this issue.

KOLLING's four-hand work, entitled "Teacher and Pupil," which was announced in last month's issue, is a work that we again call to the attention of our readers. It is in two volumes and covers the field of Joseph Low's work of the same name. It might follow that work, as the music is somewhat more difficult. The Primo part is intended for a pupil, and is written in the compass of five notes. The music is very melodic and intensely interesting. We desire very much a wide field for this work, as it is deserving

of it. There are fifteen duets in the first volume, which contains 72 pages. During the present month we will offer the two volumes at 30 cents apiece or both for 50 cents. This is the last month in which this work, complete, will be offered at special price.

ACCORDING to our custom, in next month's issue will be announced our Annual Holiday Offer of Musical Gifts. During the holidays we make a substantial reduction on a large number of valuable works on music that are suitable for holiday gifts. Any of our readers contemplating purchasing music presents for either teacher or pupil or lover of music will be well to examine our list before making a selection.

We will issue this month a volume of music that will be adapted for either the piano or organ, entitled "Musical Pictures." There is very little music that is adapted for the organ that is also adapted for piano. We have gone carefully over our entire catalogue, and have sifted out enough to make a pleasing volume. Every piece in this volume is a gem, either for organ or piano. The pieces are generally short, and none of them occupy over three pages. The difficulty of the music is about third grade in the scale of ten, and it is an excellent volume to be taken up after an instruction book. There are some twenty-five pieces in the volume, and they are all edited and fingered according to modern ideas. The special offer on this book will only continue during one month, and we will send a copy of it to anyone sending us 25 cents during the month of November.

Our stock of music for Thanksgiving and Christmas is complete, consisting of sheet music, octavo services, and cantatas for church and Sunday School, and we will be pleased to send same to our patrons for selection, to be returned within thirty days.

Too much loose money is sent through the mail by our patrons. The busiest season is approaching, and a word of warning just now is most appropriate. No doubt the thought occurs every person's mind, as they do that "I have taken the risk before, and I will take it again." Let us assure you it is a risk, and that, besides being a risk, you are placing a great temptation before a number of people. Your letters inclosing cash pass through numerous hands before they reach us. We would ask you to use post-office money-orders (they are very readily obtained; more readily now than ever before), express money-orders, bank-drafts, or, in case of large amounts, bank-checks. Do not send bills and currency unless you register the letter, and even then the post-office department is liable only to the extent of ten dollars.

This November issue of THE ETUDE, together with the December and January issues, each of which will have valuable supplements given with them, are the three most attractive issues which we have ever published. Mostly through the efforts of our subscribers in recommending this journal to their pupils and friends, we have the largest circulation of any musical paper in the world. In return for those words of recommendation we give cash deductions where a number of subscriptions are sent at one time, and we give the most liberal premiums that we can.

A deserved return for your effort in recommending THE ETUDE and getting subscriptions. We give mostly musical merchandise of some kind. Among our subscribers anything that appeals to them is the most valuable to them. Where we publish the offer is made on the exact cost of the article to us; so you can realize the value that you receive. We have many other articles, however, out of music-books, literature, and music; music-rolls, music-cabinets, ladies' desks, watches, pocket-books, etc. We should be very glad to send you a complete premium list if you will ask for it.

We will furnish you with sample copies of THE ETUDE free, to assist you in obtaining subscriptions. Every student of music, indeed, every family that

owns a piano, should subscribe to THE ETUDE. Outside of the valuable reading matter which is contained in each month's issue, there are from eight to eleven pieces of new music of various degrees of difficulty, —songs, etc.—so that everyone will find something interesting. Teachers who have had all their pupils subscribe have found that their interest in their lessons increased to a very large extent.

The business connected with this house is only secondary to THE ETUDE itself. In bulk it could not be called secondary. The increase during the present fall has been far beyond our expectations. We are just beginning to recover from the rush that there is always at the beginning of the season. We have added one-fourth more floor and wall space and many employees. This we must do in order to sustain our reputation for carefulness and promptness in the filling of all orders entrusted to us.

To those who are not acquainted with our business, we desire to say that we claim to be the *quickest mail-order music-supply house in the country*; every order is attended to the day it is received. We allow the very largest discounts possible in every case. Our terms of settlement are very liberal.

Our complete line of catalogues will be sent to anyone for the asking. They will contain all the information necessary as to our system of dealing. If you are only a small buyer, do not let that deter you from sending to us. There is no difference made in our wholesale department between large and small orders; they all receive equally careful and prompt attention. Our "On Sale" system is laid out on a most liberal basis. It would pay you to investigate this plan alone.

As THIS issue goes to press, we are about ready to send out the first installment of our monthly packages of New Music On Sale. This package will be sent to our largest customers, and to all who ask for it. We will make two packages, vocal and instrumental. The first should be glad to send either or both. The monthly New Music is about twelve to fifteen pieces sent out each month from November to May, keeping you supplied with new music to a small extent constantly. This is charged at our regular large discount, the same as on regular orders, and is returnable if not used.

The director of the Chicago Piano College, one of our regular advertisers, made a trip in the interest of his school during the past month. We have received from him the following unsolicited testimonial:

"I lately made a concert-trip through Iowa and Nebraska, and was surprised everywhere to see the wonderful hold that THE ETUDE has. As my trip was in behalf of school work, my special aim was to see as many students as possible, and in every case I found that THE ETUDE was known and quoted as no other paper could hope to be. Everywhere I heard it quoted—everywhere. I congratulate you on the astonishing hold you have obtained on the great student-body of the country.

(signed) "CHARLES E. WATT,

"Director Chicago Piano College,"

Outside of the sentimental value that this may have, it is of very material value to us, and to you, perhaps. If you have a school, or if you desire to sell anything to musical people,—pianos or organs, books or etc., THE ETUDE offers an opportunity which has never been equalled for reaching the music student body of this country. We have the largest circulation of any musical paper in the world. Our rates are not high. The December issue will offer, with its enlarged holiday circulation, an excellent opportunity for a trial. If you are interested, write immediately.

We have during the past month taken from our shelves quite a number of sacred songs which have not been popular, but at the present time there is much demand for them. For church-singers these

songs will be, for all practical purposes, as good as new. While our stock lasts, we will send three of them for 25 cents, post-paid. It must, however, be understood that they are not returnable or exchangeable. The songs are the regular sheet music size and sell for from 50 to 50 cents retail.

The collection of essays will be through the printer's hands during the coming month, and the special offer price will be withdrawn after this issue. The book becomes a compendium for music-teachers and music-students, containing, as it does, the best articles that have been printed in THE ETUDE for the past eight or ten years. Teachers who meet with obstacles in certain directions will find the work a record of successful teaching devices, methods of study, working up patronage, with information on subjects of vital interest. The special price for the month of November will be 75 cents, postage paid if cash accompanies the order. If a charge is made on our books, the postage will be additional.

Our supplement for November, entitled "Beethoven and His Friends" will be appreciated by our readers who want to familiarize their pupils with the faces of the great composer. It is much more than a portrait of Beethoven, since it represents him in a characteristic mood, one of those moments of deep inspiration, when he would extemporize at the piano, pouring forth the richest treasures of his wonderful musical imagination, when his genius shone most transcendently, because he felt himself free to choose form and content unhampered. The Abbé Stadler was a famous organist, composer, and critic; Schneider, who is standing, was a well-known Vienna music-publisher; Steiner is the "teeny-tenny" in Beethoven's correspondence; Dr. Schreivier was a lecturer and chamberlain to the Archduke Anton. The different attitudes of these friends show, in different ways, their absorption in the music this great friend is playing, and their reverence for his genius.

THE ETUDE for December will be along the line of our special numbers, being devoted to discussions of some characteristic phases of modern musical conditions. The articles will be by the leading writers of the country, and will be entertaining, instructive, and upon subjects of pertinent value to all who are interested in the progress music is making in this country in education as well as the public support that is being given to it. The supplement will contain the portraits of the great in music of the past four centuries, giving full representation to those who have made modern music. A number of such valuable and unique interest will certainly be wanted by every musically inclined person in the country. The music of the December issue will be by representative modern composers and attractive to all classes of players. Persons who wish to subscribe should arrange to include the December number with their subscription. The January issue will be specially valuable to the teacher and student, containing articles bearing upon subjects vitally connected with their work. A picture supplement that will prove an attractive addition to the studio decoration will be a feature of this issue.

EDMUND J. MYER HAS REOPENED HIS STUDIO IN NEW YORK for the coming season after a very successful term of his summer school on Lake Chautauque. His new book, "The Renaissance of the Vocal Art," is attracting the attention of the vocal profession generally and is considered a decided success. The advertisement of The Myer Method may be found elsewhere in this Journal. For sale at this office.

WANTED—A SET OF ORGAN PEDALS FOR PRACTICE. Address R. care of THE ETUDE.

FOR SALE—AT A GREAT BARGAIN—44 COPIES OF WINSTON ANTHONY No. 1. The books are bound in cloth, and are as good as new. Write to Conservatory of Music, Denison University, Granville, O.

HARMONY TAUGHT BY MAIL BY A COMPETENT teacher. Frank Dathan, North Side, O.

THE VALUE OF ANY VIOLIN—IN TONE-QUALITY AND BEING USED BY THOUSANDS OF TEACHERS all over the country. Readers of THE ETUDE should see their column "ad" in another page in this issue. Write to the Editor, "Where Do You Buy E. T. Pauli Music Company's Publications," so that they may see the value of the book, and be duplicated, and should be taken advantage of by all persons who use music. It will pay you to look over their column "ad" as a matter of curiosity, if nothing else.

AN ESTABLISHED CONSERVATORY OF MUSIC wanted. Must be reasonable, stating population, full particulars, location, and price to R. C. care of THE ETUDE.

E. T. PAULI MUSIC COMPANY'S PUBLICATIONS ARE being used by thousands of Teachers all over the country. Readers of THE ETUDE should see their column "ad" in another page in this issue. Write to the Editor, "Where Do You Buy E. T. Pauli Music Company's Publications," so that they may see the value of the book, and be duplicated, and should be taken advantage of by all persons who use music. It will pay you to look over their column "ad" as a matter of curiosity, if nothing else.

FOR SALE—VIRGIL CLAVIER IN EXCELLENT CONDITION. Address Alice Benson, Fond Du Lac, Wis.

WANTED—A SET OF THE "FAMOUS COMPOSERS AND THEIR WORKS," 30 volumes, published by J. B. Miller & Co. Must be in good condition. Write particulars, including price wanted, to W. E. H. care of THE ETUDE office.

F. X. ARENS, THE WELL-KNOWN VOICE SPECIALIST, has issued a booklet which is being warmly indorsed by singers and teachers. Some of the subjects discussed are: Faults, Tone-Production, Breathing, Voice-Formation, Tone-Placement, Tone-Resonance, Agencies, Liquids, Registers, Intonation, Pulse, Technique, Ideal Tone, Style, Individuality. For particulars, see advertisement in another column.

TESTIMONIALS

Your "First Steps in Pianoists Study" is a most excellent instruction book for the young beginner. It is very judiciously graded and the lessons are very pleasing and characterizes the greater number of the instruction books of the past, and which is so repugnant to the young pupil. The work deserves a great sale.—J. J. Simpson.

I have received "First Steps in Pianoists Study" and "Suggestive Studies for Music-Lovers," and am delighted with them both.—Miss C. M. Goldsmith.

In forwarding my subscription for the ensuing twelve months for THE ETUDE I desire to express my satisfaction with your valuable publication, my appreciation of the many brilliant articles it contains on various subjects of instructive musical literature, and also the regularity with which it has been dispatched. I consider it one of the very best publications of its kind issued.—D. H. Bond.

The "On Sale" music to hand, and I must say the selection is much more than I could have expected. I am highly pleased with the "On Sale" plan, as well as the promptness with which you fill orders. For these reasons I shall, hereafter, deal with your firm exclusively.—Miss Edith Anderson.

We could not be happy in our musical career without the inspiring influence of THE ETUDE; as I am writing my class to all become subscribers.—Miss J. T. Matthews.

I have received the London Reed Organ and Piano Methods, and consider them the best I have ever seen.—Mrs. T. E. Barnum.

I have used twenty-five "First Steps in Pianoists Study" since January 1st, and I find it the best school for beginners I have ever seen across. It seems like play-work to the pupils.—A. J. Schiffer.

Reading Mr. Perry's book, "Descriptive Analyses," is next best to hearing Mr. Perry himself. It gives me many occasions enjoyed and tried to print by this post.—Miss Edith Anderson.

I am very much pleased with Wodell's "Choir and Chorus Conducting," which contains so much that will be useful to aspiring conductors. I have received the work, "Suggestive Studies for Music-Lovers," by C. I. Norcross, and though I have only had time to give it a brief examination, I am convinced it is a work which meets a long-felt need, and that adult beginners will be saved much discouragement as they will be able to realize and appreciate their progress, from lesson to lesson. I am convinced it will be no small space, it will also save the teacher much time and labor in collecting material for his classes. Doubtless, too, I younger students.—G. H. Bond.

I consider that a great advantage has been made both in the moral and in the usefulness of your magazine, THE ETUDE. I value it as a decided help in my work.—G. H. Bond.

"First Studies of Bach" could not be put up in better form by anybody, anywhere near its cost. I think it is indispensable for beginners in polyphonic playing.—F. T. Steingraber.

I have received the work "Suggestive Studies for Music-Lovers," and am quite pleased with it. The list of Harvard men gives me it especially valuable for an adult mind. I am delighted with the "First Studies in Bach." A little ten-year-old pupil is studying it with great zest.—Virginia Palmer.

I find the teaching pieces in THE ETUDE remarkably fine this year.—Emma G. Wheeler.

I am very much pleased with "First Study of Bach" and the "Little Preludes." I have been studying it for some of the more difficult works.—Alice F. Cherry.

I never dealt with a house I liked better than that of Theodore Presser. Your promptness in filling orders, and your, and your publications and discounts are very satisfactory.—Mrs. A. K. Conner.

I have received the work "Suggestive Studies." I find it both practical and fascinating, and shall recommend it heartily to older pupils.—Florence E. Barber.

I have been teaching for a number of years, and consider THE ETUDE the best musical journal I know of. I do not see how I could do without it.—Mrs. E. C. Cooper.

I have received "Suggestive Studies," and consider it a very comprehensive work, and alone worth the price of the book (\$2.50).—Mrs. J. J. Simpson.

I like THE ETUDE better than ever. It is getting better all the time, and it is a great help to me and my pupils.—Miss A. M. Hunter.

I am delighted with the "Suggestive Studies for Music-Lovers," by C. I. Norcross.—M. W. Hargrove.

I have received a sample copy of "Modell Anthems," and a book for review. Please send me one such copy immediately. I predict a large sale for the book, and for the series of many choir-leaders for such an attractive book.—Mrs. W. C. Cooper.

I am much pleased with the copy of "Modell Anthems" sent me. I write to order a copy.—F. H. Flinn.

In all my dealings with your music business I have always found you very obliging, prompt, and fair dealing. I have already received from THE ETUDE more than I shall ever be able to repay, even were it possible to coin into currency the silver that I have drawn from its columns. Since knowledge is so much more valuable than silver or gold.—Lula R. Pitts.

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The book contains seven of the leading piano compositions of Beethoven, four by Weber, eighteen by Chopin, eleven by Liszt, and several each by Schubert, Brahms, Grieg, and Saint-Saëns.

THE WORK IS ALIKE USEFUL TO THE PLAYER AND THE LISTENER

If any one doubts the value of these analyses in aiding an audience to understand and enjoy instrumental music, we can only recommend him to try the experiment of playing a composition or a program with and without the reading of a properly prepared descriptive analysis, and observe the difference in the effect. One such text will suffice to convince him.

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There is no writer that is more used for the development of technique and intellectual music than Bach. His popularity is gaining day by day. This book has been very little done, however, toward the elementary teaching of Bach.

The selections here given are chiefly from the most admired of the compositions of John Sebastian Bach, with a few examples from the works of his sons.

The work of editing has been well done by one of our foremost pianists, and this is possibly the easiest collection of Bach that has ever been issued. A thorough course in polyphonic playing is now considered indispensable for all students of the pianoforte, and this volume is positively the very best elementary work yet offered.

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There are numerous music lovers who have unfortunately not had systematic instruction in childhood and to whom the small elementary text is not suited, being primarily intended for children. This work can be put to many uses: the ordinary instruction book does not reach, as well as being supplementary to it. For bright pupils with whom play their own accompaniments and to gain some knowledge of theory. It is also useful for vocal students, aiding them to who attend concerts, giving them the information necessary to enjoy classical music.

The course of theory that goes along with an instruction book is of the utmost importance and is made quite a feature of this work.

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QUESTIONS AND ANSWERS

J. E. W.-L. The term *diminuendo* does not imply a decrease in the rate of movement as well as in power, although it is not unusual to hear players so interpret the direction. The correct mark for a slower time in connection with diminishing power is *dim. e. rall.*

C. G. Q.—1. In playing church music on a reed-organ a repeated bass note is not struck unless the rhythm is to be specially emphasized. The repeated note, as a rule, is the change of the syllable name *ti* to *fi* was suggested and carried into use by the Tonic-Sol-Fa originators in England. This system does not use notes, merely indicating the syllable name by an initial letter, thus: *d, r, m, f, a, l, t*. Since *ed* has the initial *a*, the seventh syllable was changed to *fi*. The consonant *f* also gives a better hold on the sound than the syllable *s*. You can find a statement of this method in the Tonic-Sol-Fa primer, published by Novello.

2. If a piece is written in $\frac{3}{4}$ time, the metronome-mark should be on the basis of the time to an eighth or a dotted quarter. In $\frac{3}{4}$ or $\frac{3}{8}$ a quarter or eighth note would be used to indicate the movement. If you will write to the publisher of THE ETUDE and give your address, he will send you a little pamphlet explaining the metronome.

3. If two notes on the same degree, standing alone or as part of a chord, are united with a tie the second note is not struck unless a dot is placed over each note, in which case the execution is slightly staccato.

I. H.—In eight-measure work you can use either *ti* or *fi* for the seventh of a scale, the latter being now considered the better. See answer to C. A. G.

C. L. C.—A work giving songs used by various countries, although not strictly folk-songs, edited by J. P. Sousa, can be had from the publisher of THE ETUDE. It is entitled "National, Patriotic, and Typical Airs of All Lands." Perhaps you may be interested in Blom's "Coronet of Music." The article in Grove's Dictionary will help you in studying the subject.

J. A. E.—You do not give your address, so that we are unable to mention lectures on musical subjects who are available for work in your vicinity.

M. D.—Mr. David Bligham is a native of Philadelphia, but now has his home in London. We have no biographical sketch of him at hand or of other famous musicians that can be published in these columns. It will be better to write to such singers as you are interested in and give the facts you want to present in a club paper. There is no biographical work devoted to American composers.

F. H. S.—"Suggestive Studies for Music-Lovers," by Caroline I. Norcross, is intended for persons who have a general education, but not piano-training, such as a violinist, for example, who plays the piano a little. If you already play Clementi and Krumpholtz's sonatas, I think you will want something a little more difficult. What you want is the right kind, it does not matter so much what it is. In fact, playing, you taking the bass part, will be an excellent thing for you. Another suggestion is that you take technical pieces, and stick to them. For this we recommend Loeschner's "Piano-Technic." If you will take this book and study it carefully, you will get the mechanical part of piano-playing in a nutshell. If you want something to follow Clementi and Krumpholtz, take a volume of the "Modern Student," published by Theodore Presser. The pieces are all of an étude character, and will suit you, because they will give you the technical training. At the same time they are pleasing pieces.

B. D.—The softening of the tone of your piano should be left to the judgment of the tuner. Possibly he may be waiting for you to say something to him about it. As most people do not like a soft tone, and therefore tuners do not like to soften the tone without orders, however much they may think it needs it. How often softening it depends so much on the individual needs of each case that nothing definite can be said on the subject. But in any case it should be done as seldom as possible. Tuning can be learned quite as well at a factory as at a school. In the opinion of some good tuners the factory is the only place it can be properly learned.

You will find in a work entitled "The Technique of Violin-Playing," by Karl Ousevsky, a statement of some of the principles of bowing as illustrated by the so-called Joachim method. It must be borne in mind, however, that Joachim has never written an exposition of his method. Anything claiming to represent his teaching is by a pupil or follower.

L. P. S.—1. See Mr. Matheson's article on "Music-Teaching from a Country Standpoint," on page 419 of this number of THE ETUDE.

2. Landau's "Reed-Organ Method" is a very popular instruction book for that instrument, and can be used with pupils even if the teacher should not have an organ in her studio.

E. G. J.—Clarke's "Harmony," in connection with the "Key," can be used for self-instruction.

A. M. L.—It is impossible to give a general metronome-marking which would suit any and all waltzes. In a general way, it can be done, with the understanding, of course, that the time would be modified to suit the character of the particular composition. For a march written in double time, or for any two-step, the metronome would be set at 120, counting two beats to a measure of either $\frac{2}{4}$, $\frac{3}{4}$, or $\frac{4}{4}$ time. For a waltz the metronome is generally set at 180, counting three beats to a measure of either $\frac{3}{4}$ or $\frac{4}{4}$ time. For a galop, the metronome would be quarter note equal to 120 to 144. For a polka, quarter note equals 112 to 116. For a mazurka, quarter note equals 120.

L.—A pupil having advanced as far as the third or fourth grade and having a good technical foundation should, with careful study and application, be able to continue for some time without a teacher and make some progress.

(Continued on page 427.)

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(Continued from page 425.)

ness. The principal difficulty is to prevent the unconscious formation of incorrect habits. We recommend the use of also, such studies and pieces as are suggested to accompany each grade, and Dr. Mason's "TOUCH AND TECHNIQUE." A correspondence course in theory would also be of advantage.

M. C.—We do not advise surgical operations of any kind upon the hands. Operations designed to free the fourth finger have apparently resulted in more failures than successes; in fact, the fourth finger is usually weakened thereby. Persevere with your physical exercises and massage, and your patience will be rewarded.

N. T.—1. For a person obliged to do housework or other manual labor daily massage of the hands will be of the greatest advantage in keeping them in suitable condition for piano-playing.

2. Two hours' daily practice may be divided as follows: One half-hour, technical work, Books I, II, and III of Mason's "TOUCH AND TECHNIQUE," for instance; one half-hour, practice of studies, Mathews' Graded Course, for instance; one half-hour devoted to a classic piece, a Haydn, Mozart, or Beethoven sonata, depending on the grade of the pupil; the last half-hour devoted to a modern romantic composition or drawing-room piece.

B. H.—In the "stronger" edition of Schubert's works, you will find all the "Phantasies," Op. 13, carefully pedaled. "In der Nacht," the number to which you particularly refer, requires the greatest accuracy in pedaling as given in the edition mentioned.

CONSTANT READER AND STUDENT.—1. The general time for the mazurka is about 3.30, quarter note equals 132. Ketterer's "Silver Tulle" would be played in this time, or, for brilliancy, perhaps a trifle less.

2. Tempo time means to return to the original time. It differs from the tempo used after a retard in that it returns back to the time of the principal theme of the composition.

A person attempting to teach a class to sing should certainly have a good ear and a well-developed sense of melody and rhythm, in addition to good theoretical knowledge. Very often, however, these powers are but latent, and may be cultivated by practice.

W. T.—In your sight-singing class it is all right to pitch the exercises lower if the boys whose voices are beginning to change cannot sing them in the key in which the exercises are set. Be careful that boys whose voices are changing do not sing too loud or too high; avoid the possibility of injuring their voices.



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A VALUABLE general principle of pedagogics demands that every teacher should be an apt teller of stories or incidents, such as will illuminate to the understanding in a concrete way what would otherwise be only words, never thoroughly understood and perhaps easily forgotten.

The question arises: are our teachers of music thus equipped, and do they realize the advantages of so being?

The value of apt and pithy illustration in all grades of teaching cannot be overestimated, while in the elementary grades this teaching help is absolutely indispensable.

The teacher should possess a store of vivid anecdotes, varied and suited to all occasions. By this is not meant the prosy, preaching sort pointing the everlastingly dry moral. We fear that some teachers are too prone to fall into this habit of moralizing.

We mean the short, bright, and striking illustration serving vividly to impress some particular principle upon the mind of the pupil in such a manner that it will always be remembered. Even an occasional joke or humorous illustration will not be out of place. There are too few witticisms in most classrooms, and the value of smiling faces and cheerful demeanor on the part of both teacher and pupil is not appreciated as it should be. Anything that will serve to make the study of music more a real pleasure to the pupil and less a task to be accomplished should be cultivated to the utmost. That the pupil will regard the forthcoming lesson with pleasurable anticipations should be the hope and earnest endeavor of every teacher.

We would be pleased to hear from our teachers on this or kindred subjects, or on any subjects of general interest coming within the scope of this department.

(Continued on page 430.)

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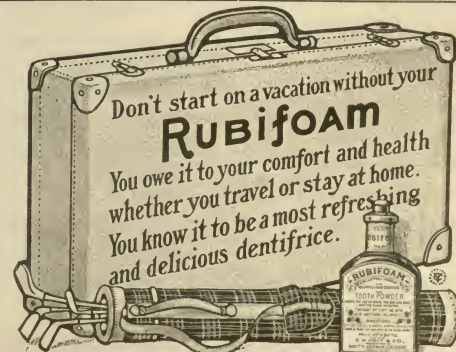
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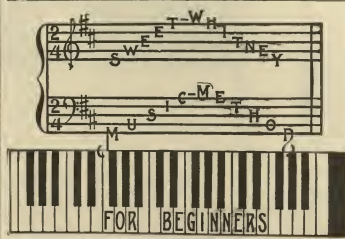
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(Continued from page 427.)

PUPILS WHO ARE IN A HURRY.

All teachers have pupils who are in such haste to become performers that they are not willing, at first anyway, to undergo the required training necessary to make them such. Such pupils seem unable to do technical work in its regular technical way. They think they must have "music" right away, and, of course, two-finger exercises, etc., are not particularly pleasing to listen to.

I say to such pupils that *music* is, indeed, our object, but I emphasize the fact that some of our time must be given to the training of fingers, muscles, wrists, and arms, if we would develop the strength and flexibility which is to enable us to produce the best possible tone and enable us to execute in a finished manner.

Usually I proceed to illustrate right here, showing some of the many touches required for producing different tones. Then returning to our technical exercises; if we are, for example, studying wrist-movements, I insist that we dismiss, for the time, the thought of music and fasten all attention upon the feeling of looseness that we wish to gain. Concentrate thought upon that. I explain, further, that our object is to cultivate this looseness, and next to get control of it. In due time pupils see the necessity for technical training and for patience during the process. Gradually they realize that there is no "short cut" if one would become a good performer.

I should like to add a few words regarding technique as I would have no one understand me, by the above, to be of the number who value (I might say worship) technique as a thing separate from music. After devoting such time as I think best, for individual needs, to technical work I am careful to introduce a very different side of musical training. I plan in some way to make an appeal to the artistic nature of the pupil, for the foundations must be laid in various directions at one and the same time. The artistic soul is the prime requisite in a musician, and we must never forget this when occupied with mechanical training—Frances C. Robinson.

SHOWING AND TEACHING.

POINTING out on the piano the white keys, known to the beginners as C, D, E, F, G, and simply mentioning their name, is *showing*. Calling the pupils' attention to the grouping of the black keys into two's and three's, the C natural as first white key below the two black ones, and the alphabetical order of the next four—D, E, F, G—is *teaching*—Charles F. Euster.

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I REMEMBER, a few years ago, when the self-playing piano had just made its appearance and was boomed by its manufacturers a great deal, the fright it gave a good many pianists.

The majority of piano-teachers were sure that this product of civilization would affect their earnings by reducing the number of people desiring to learn to play the piano. Even at that time I always made in the light of their unfounded fears, and argued that, in the first place, any machine is only useful as a labor- and time-saving factor; and, in the second place, the automatic piano had nothing to do with one's ability to play the piano, as one could never acquire the skill, however many years he might listen to the machine.

But some will say: "So this machine does save time and labor, as it makes possible for one to enjoy the best there is in piano literature without spending years in hard work to acquire sufficient technique to play these compositions." To this remark there are many answers to be given:

1. "Hand-work" as a rule, is better than machine-work, and especially so in our case, where individuality is the principal charm.
2. Paradoxical as it may seem, the majority of people studying music do it not so much for the music

(Continued on page 432.)

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FANTASIA.

1

Andante con moto, M.M. $\text{♩} = 80$.

F. MENDELSSOHN, Op. 16, No. 1.

p *mf* *cresc.* *pp*

cresc. *f* *dim.* *f* *dim.* *p* *pp* *pp*

p *dim.*

Allegro vivace, M.M. $\text{♩} = 120$.

mf *f* *p* *sf* *p*

cresc. *f* *sf* *sf* *p* *cresc.*

ff *dim.* *p* *pp*

pp *poco riten.* *p a tempo* *p* *cresc.* *f*

Musical score for the left page, measures 1-12. The score is written for piano and features a variety of dynamic markings and articulations. Fingerings are indicated by numbers 1-5 above the notes.

Measures 1-4: *cresc.*, *ff*, *p*.
 Measures 5-8: *cresc.*, *f*, *sempre cresc.*, *ff*.
 Measures 9-12: *p*, *espress.*, *cresc.*, *p*, *con fuoco*, *cresc.*.

Musical score for the right page, measures 13-24. The score continues the piece with complex rhythmic patterns and dynamic contrasts.

Measures 13-16: *p*, *dim.*, *pp*.
 Measures 17-20: *p*, *dim.*.
 Measures 21-24: *poco ritard. sino al tempo dell' Andante*, *pp*, *cresc.*, *mf*, *dim.*, *p*, *cresc.*, *f*, *dim.*, *f*.

INTERMEZZO

FROM "CAVALLERIA RUSTICANA"

Edited by Preston Ware Orem.

SECONDO

P. MASCAGNI.

Andante sostenuto, M.M. ♩ = 54

dolciss
pp
pp
cresc.
p
p
p
dim.
sempre pp
ppp

INTERMEZZO

FROM "CAVALLERIA RUSTICANA"

Edited by Preston Ware Orem.

PRIMO

P. MASCAGNI.

Andante sostenuto, M.M. ♩ = 54.

pp
f
pp
dolciss.
pp
p sentito cresc.
p
espress.
p
dim.
sempre pp
ppp

TO THE DINNER.

MARCH.

H. Engelmann, Op. 556, No. 5.

Tempo di Marcia. M.M. ♩ = 120.

First system of the musical score, measures 1-8. The music is in 2/4 time, key of D major. It features a piano introduction with a melody in the right hand and a bass line in the left hand. Dynamics include *f*, *mf*, and *p*. Fingerings and articulations are indicated throughout.

Second system of the musical score, measures 9-16. This system includes a TRIO section starting at measure 12. The music continues with various dynamics such as *ff*, *p*, and *f*. It concludes with a double bar line and a repeat sign, with first and second endings marked.

THE WATER WHEEL.

Allegretto scherzando. M. M. ♩ = 69

FREDERICK A. WILLIAMS, Op. 34.

Ped. simile

mf

cresc.

p

dim.

pp

rit.

For Fine only.

Fine

Musical score for "The Miller's Dream" (The Miller's Dream). The score is in 4/4 time, marked "Poco più lento" with a tempo of 80 beats per minute. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The melody is marked *p dolce* and the bass line is marked *pp*. The score includes a *Ped. simile* instruction. The piece concludes with a *p* dynamic and a *D.C.* (Da Capo) instruction.

THE VIVANDIERE. DIE MARKETENDERIN.

Edited, revised and fingered by
Anthony Stankowich.

CARL BOHM.

Tempo di marcia, moderato. M. M. ♩: 112

Musical score for "The Vivandiere" (Die Marketenderin). The score is in 4/4 time, marked "Tempo di marcia, moderato" with a tempo of 112 beats per minute. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The melody is marked *f* and the bass line is marked *cresc.*. The score includes a *tremolo* instruction. The piece concludes with a *mf* dynamic.

Musical score for page 12, measures 1-12. The score is written for piano (p) and includes dynamic markings such as *marc.*, *cresc.*, *ff*, *sempre ff*, *poco rit.*, and *p a tempo*. The notation includes treble and bass staves with various musical symbols, including notes, rests, and fingerings.

Musical score for page 13, measures 1-12. The score continues from page 12 and includes dynamic markings such as *fz*, *p cresc.*, *finc.*, *dimin.*, *lon.*, *fz*, *f*, and *D.S.*. The notation includes treble and bass staves with various musical symbols, including notes, rests, and fingerings.

SIMPLETTE. Valse Lyrique.

ARTHUR L. BROWN

Grazioso. M.M. $\text{♩} = 63$

p
melodia marc.

rit.

a tempo
mf

5

f

mf

dim. e rit.

a tempo
p
melodie marc.

rit.

Nº3902

MASQUERADERS' PROMENADE. ROMEO AND JULIET.

Act I, Scene V: Enter Capulet etc., with the Guests and Maskers.

CAPULET: Gentlemen, welcome! ladies that have their toes

Unplugged with corns, will have a bout with you:—

Ah ha, my mistresses! which of you all

Will now deny to dance? She that makes dainty, she,

I'll swear, hath corns; am I come near you now?

You are welcome, gentlemen! I have seen the day

That I have worn a visor; and could tell

A whispering tale in a fair lady's ear,

Such as would please;— 'tis gone, 'tis gone, 'tis gone,

You are welcome, gentlemen! Come, musicians, play. *Shakespeare.*

Allegro con brio. M.M.♩ = 126

ROYAL H. TAYLOR, Op 2, No. 2.

The first system of the musical score for 'Masqueraders' Promenade' is written for piano. It begins with a treble and bass staff in 3/4 time, marked 'Allegro con brio' with a tempo of 126 M.M. The music features a lively melody in the treble and a supporting bass line. The first measure is marked 'mf' (mezzo-forte). The system includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings.

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The second system of the musical score continues the piece. It features a treble and bass staff with a melody and accompaniment. The music is marked with 'rit.' (ritardando) and 'a tempo'. The system includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings. The piece concludes with a 'Fine' marking and a 'D.C.' (Da Capo) instruction.

SERENADE.

FOR VIOLIN AND PIANO.

TH. HERRMANN, Op. 50.

Andantino. Allegro. Andante ma non troppo.

VIOLIN.

PIANO.

BABETTE. DAS ERDBEERLEIN.

English version by W.J. Baltzell

ALFRED MELLO. Op. 62. No. 1

Lento.**Allegretto.**

A lit-tle green ber-ry lone-ly stood Up - on the bor-der
bette goes by with foot-step light, With smil - ing face and
Ein klei - nes, grü - nes Beerlein stand zur Son - nenszeit an
bett - chen küßt den Wald ent-lang, ihr Aul - litz lücht und ihr

of a wood A - wait - ing the sun-shine, the sun - shine: Ar - dent-ly woo - ing the
eye as bright And clear as the sun-shine, the sun - shine: She sees the ber - ry
Wal - des - rand, da kam die Son - ne, die Son - ne. Lacht's an so lieb und
Angst so blank und hell wie die Son - ne, die Son - ne. Sie sieht das Beer - lein

warm sun came And smil'd till the ber - ry grew red from shame And turn'd her head from his glan - ces.
round and red, Plucks it from out its low - ly bed, And in her de - light she dan - ces.
wun - der - sam, da wur - de das Beer-lein ganz rot vor Scham und senkt erschrok-ken das Köpf - chen.
rot und rund, pfückt's ab und steckt's in den schwellenden Mund und wirft in den Nak-ken das Züpf - chen.

Allegro. Ba - Ba - Her Der

Moderato.*poco accel.**lento*

mouth from the ber - ry was sweet and red And warm, as if in her heart was bred The
Mund ward vom Beerlein so süß und rot und so heiss als ob ihr im Her zen lüht die

glow - ing sun-shine, the sun - shine. And if you should ask how I know all this - I
leuch - ten - de Son - ne, die Son - ne! Und fragt ihr, wo - her ich dies al - les wisst? Ich

greet - ed Ba bette in the wood with a kiss, I greet - ed Ba - bette with a kiss, Ba -
hab' ja Ba-bett - chen im Wä - de ge-küsst, im Wä - de, im Wä - de ge-küsst, das

Tempo I.

bette who my heart en - tran - ces.
al - ler - lieb - ste Ge - schöpfchen. **Allegro molto.**

THE GATES OF DAWN.

WM. H. GARDNER.

P. A. SCHNECKER.

Moderato.

1. I

Piano introduction in G major, 4/4 time. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. Dynamics include *f* (forte) and *con Ped.* (con pedale).

Bells took up the mes-sage From stee-ple and from tow'r, The
heard the voice of an-gels Float sweet-ly o'er the sea; They

Vocal melody and piano accompaniment for the first verse. The piano part features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand. Dynamics include *mf* (mezzo-forte).

air was filled with mu-sic There at the sun-rise hour. *rit.* Re-
spoke a bless-ed mes-sage To all hu-man-i-ty. *a tempo* The

Vocal melody and piano accompaniment for the second verse. The piano part continues with the established rhythmic pattern. Dynamics include *f* (forte) and *rit.* (ritardando).

joy all hands and peo-ple, For sor-row's night is gone; Lo!
sad for-got their sor-row, No lon-ger did they mourn; And

Vocal melody and piano accompaniment for the third verse. The piano part features a steady accompaniment of eighth notes. Dynamics include *f* (forte).

joy and peace for-ev-er Wait at the Gates of Dawn, *dim.*
all the world found com-fort There at the Gates of Dawn.

Vocal melody and piano accompaniment for the fourth verse. The piano part features a steady accompaniment of eighth notes. Dynamics include *dim.* (diminuendo).

Be not cast down ye worn and-wea-ry, Though

Vocal melody and piano accompaniment for the fifth verse. The piano part features a steady accompaniment of eighth notes. Dynamics include *f* (forte).

now the day be drear-y Soon will the clouds be gone

Vocal melody and piano accompaniment for the sixth verse. The piano part features a steady accompaniment of eighth notes. Dynamics include *f* (forte).

cresc.

Af - ter a time of sor - row There will come a glad to -

cresc.

ff

mor - row Thro' the Gold - en Gates of Dawn, Thro' the

ff

1st Verse.
rit.

Gold - en Gates of Dawn.

rit.

2nd Verse.
D. S. ff rit.

2. The Gold - en Gates of Dawn.

D. S. ff rit.